BING

No. 30
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THE FINEST MAGAZINE DEVOTED TO THE INCOMPARABLE
BING CROSBY

ISSUE 30

BING

JUNE 1973

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BING CROSBY

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"BING"

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C O N T E N T S — "BING" issue 30, June 1973

Cover picture: Bing in the college band at Gonzaga University, c.1924

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EDITORIAL

As we 'go to press', I am pleased to inform members that production of the long-awaited "BING CROSBY LP-OGRAPHY" is now under way, and copies will be made available prior to the publication of "BING"-31. This book promises to be an invaluable source of reference, and will certainly fill a noticeable gap in the list of discographical literature available to collectors.

In answer to many requests, we are also publishing a fully revised and up-dated edition of the ICC's much-acclaimed "BING CROSBY MINI-DISCOGRAPHY" and this is also expected to appear before the next issue of the magazine is distributed.

As a result of copyright restrictions, production of the club LP has been somewhat delayed. However, in collaboration with former editor and secretary, Frank Murphy, the following album is now being considered:

"BING CROSBY - FOR MEMBERS ONLY"

The Official Album
of Bing's
Personal Messages
to the
ICC
on the occasion of
the annual
general meetings

Should this material be released, a copy will be reserved for every member who has completed and returned the questionnaire, as printed in the last two issues of "BING". It must be understood that this LP will now take the place of the 'rare commercial recordings' album, as publicised in the March edition. A further announcement will be made in September, by which time we hope to have prepared the 'master' tape and calculated the cost of the album to each member. Reservations for the LP are still being taken, and members are requested to complete the March 'questionnaire' if they haven't already done so.

In keeping with past journals, our latest issue presents a veritable goldmine of information relating to the current Crosby scene, much of which is provided by a dedicated team of contributors who are worth their weight in gold to an overworked editor! I wish to convey my appreciation to them via this editorial.

JOHN BASSETT

STOP PRESS!

POLYDOR LTD. who have now handed over their rights to the Daybreak catalogue to Pye Records in London, are planning to release an album in August, entitled "BING CROSBY & LOUIS ARMSTRONG - THE MAGIC OF...." More details in September.

KEEPING TRACK

BERT BISHOP and KEN GRAY review the latest releases featuring Bing Crosby

With most copies of this issue of "BING" comes enclosed a coloured brochure of Bing recordings that are currently available on Decca subsidiary labels that emphasises the continued popularity, and in some cases resurgent interest in the 'Old Groaner'. This happy situation was not lost on the DECCA RECORD COMPANY LTD., and by virtue of the present radio series on Bing's life and times, they have adroitly seized the opportunity to promote the 19 albums of song delightfully illustrated in the catalogue. The studio portrait of Bing on the back page is the same one that is featured in the 5-LP MUSICAL AUTOBIOGRAPHY set booklet, and a close examination also reveals that this photograph was taken at the same studio session from whence came the frontispiece photograph for the LP "SONGS I WISH I HAD SUNG" (The First Time Around).

The brochure is a fine promotional effort and a nice souvenir for collectors. Unique, too, for Bing continues in his own sweet way in what is now his fifth decade of commercial recording.

Among the new releases for review this quarter is a 45 rpm 'single' featuring two tracks from the "BING 'N' BASIE" LP released on the Polydor DAYBREAK label, but now distributed by Pye Records. The titles are "Gonna build a mountain"/"Sugar, don't you know", the catalogue number being Daybreak DAS 401. The record label, featuring the rising sun in a burst of colour upon which is centred the company's symbol, is in yellow, red and white with black printing in the lower half. Many opinions have been expressed about the merit of the 11 tracks on the original LP and I suppose any pairing will evoke similar discussion. My only comment is, what ever happened to "If I had a hammer" - the only track from the original session to have remained unissued?

The long awaited LP "LOUIS ARMSTRONG & BING CROSBY LIVE" has begun to trickle through from Italy - its country of origin - and should be obtainable from Dave Carey's Swing Shop, 1b Mitcham Lane, Streatham, London, S.W.16. The label and number are 'Family' SFR-DP 655, and was reported in the previous edition of "BING" as being £2. (Postage extra - about 15p).

The recordings on this disc are all from radio programmes of mainly 1949 with the possibility of some in the very early part of 1950. It would seem that they originate from 'Philco Radio Time' during Bing's tenure as host, with orchestra directed by John Scott Trotter. However, owing to the discographical problems that arise with regard to listing Bing's contributions within the pages of "THE A TO Z OF BING CROSBY", we have decided to leave the inclusion of the extracts and songs in the revised Additions/Amendments sheets (enclosed in this issue) in abeyance, pending a hoped-for response from members for further information concerning these items. As much information as is positively available is given here, along with the translation from the Italian sleeve notes which has again been done by my ever-helpful multilinguist student acquaintance, Penny Screech. No mean feat on her part, as she is not actually studying Italian!

Sleeve notes translation

At the end of the 40's, Bing Crosby was extremely active on radio, still a great star from a long series of shows. On many different occasions he had as his guests, Louis Armstrong, Jack Teagarden and Joe Venuti.

This LP collects, for the first time on record, some of these historic meetings.

An orchestra, directed by John Scott Trotter, was a fixed accompaniment for Bing Crosby who was also assisted by a chorus under the direction of Jud Conlon by his broadcasting transmission hosts.

In some of these pieces, nevertheless, the three great jazz musicians were assisted by a redoubtable formation from this same orchestra.

As to the presentation of "My Honey's Lovin' Arms", this was in fact comprised of Matty Matlock (cl.); Buddy Cole (p.); Perry Botkin (guitar); Nick Fatool (drums) and also a baritone whose name is uncertain but is believed to be James Moore, or perhaps, even, Israel Rosembaum.

Bing Crosby, himself, took part in the performance of "Lazybones" (both versions), "Basin Street Blues", "My Honey's Lovin' Arms" and "Blueberry Hill".

The first four titles on side one came from a show on the 26th March 1949, the official recording date is not yet known (it was generally ten days previously). The dates of the other pieces are uncertain, but it is known that the same artistes were reunited at other times, between 21st February 1949 (broadcast 16th March) and the 18th January 1950 (broadcast 25th January). Probably some of these sessions came from similar get-togethers. Certainly this is not the cass with "Happy Birthday" which with logical thinking was transmitted on his birthday (2nd May). It is not known, however, if Velma Middleton, the customary singer with Louis Armstrong's 'All-Stars', had taken part in the performance in question ("Happy Birthday") from which "Baby, It's Cold Outside" and "That's My Desire" could have been also performed on different occasions.

In discussing the pros and cons of producing great discs one should comment on the musical content of this record. But what is there new that can be said about these great musical characters? It has been decided better to leave the listener free to choose his own, striking opinions of this absolutely unusual collection of enjoyable musical moments.

The tracks contained on this record are mostly obtained from sources of technical background knowledge that are not of the same high standards that are prevailing today. We have, however, decided to produce it because of its value, and in consideration of its superiority in this type of music.

Technical note: The transference of the original sound has been produced without having been filtered or distorted in any way so that the music remains unaltered. In spite of all the disturbances (e.g. distortion) present in the original and early recording we have been able to eliminate most of it on this record. However, some discerning listeners may wish to obtain an even better quality of reproduction, and this may be obtained by reducing the volume of sound thereby, also, reducing the distortion which, after all, has only been caused by being reproduced on a different frequency scale.

DISTRIBUTED BY DISCHI RECORDINGS S.P.A.

Side one

Panama (with concluding comments by Bing)

Lazy River (spoken introduction by Bing; vocal: Armstrong)

Lazybones (vocal: Bing, Armstrong)

Rockin' Chair (spoken introduction by Bing; vocal: Armstrong, Teagarden)

*Basin Street Blues (vocal: Armstrong, Moore, Middleton, Rhythmaires)

A Song was Born (spoken introduction by Bing; vocal: Armstrong, Teagarden)

My Honey's Lovin' Arms (vocal: Bing, Middleton)

Side two

Happy Birthday (vocal: Armstrong)

Lazybones (vocal: Bing, Armstrong)

Baby, It's Cold Outside (vocal: Armstrong, Middleton)

Blueberry Hill (vocal: Bing, Armstrong)

Stompin' At The Savoy (non-vocal)

That's My Desire (vocal: Armstrong, Middleton)

Sit Down, You're Rockin' The Boat (vocal: Armstrong, Rhythmaires)

*Bing does not introduce or take part in the vocal chorus on this track, but at one stage in the song he can be heard, we believe, giving a brief laugh. (The bracketed names beside the titles indicate the artistes involved, as ascertained by personal listening.) We require confirmation of the Bing tracks and information appertaining to the orchestral accompaniment on each item. Please address all correspondence to the Editor.

I'm bound to say that this LP, probably pirated, is of extremely poor fidelity. Despite the 'Technical note', which is obviously included to cover a multitude of technical sins, one would have thought that at least some attempt would have been made to ensure that the tracks ran at the correct pitch. At times, Bing is almost unrecognisable, his voice sounding like that of a boy soprano! In all honesty I cannot recommend this one as a collector's item on its intrinsic content and I feel certain that collectors around the world have these items on tape in far better fidelity. It is worth noting that the "Lazybones" track on side one has already been released on LP by the ICC some years ago under the title of "BING CROSBY'S ALL-STAR PHILCO SHOW", ASP LP 2001; I am of the opinion that it is better on that privately produced club LP.

The sleeve frontispiece picture features a grinning 'Satchmo' standing on Bing's right and pointing at Bing who is holding a drum stick and has his head raised in song - around his waist is a silk cummerbund. Between them it gives the album title with the added wording 'featuring Joe Venuti and Jack Teagarden'. At the base of the photograph is the legend 'iMaestri del Jazz' - Maestros of Jazz. The whole cover is in black and white and the photograph of the main participants has a diffused appearance.

For the benefit of label collectors, the record's centre label is basically white with all the printing in dark blue. The company's symbol, FAMILY Records (with a yellow circle above it) is printed in heavy blue type in a rectangular box. Beneath it are the usual label details, date (1972) and titles.

Notwithstanding the adverse comment one has to face the fact that this is a commercially released Bing LP and as such merits a place on the shelves of 'the compleat Bing collector'.

"BIG BANDS GREATEST HITS, VOLUME 2" is the title of the latest 2-LP package from CBS. Twenty tracks, featuring the bands of Ellington, Hampton, James, Herman, Busse, etc. but only one track with a Bing vocal, namely "You're Getting To Be A Habit With Me" accompanied by Guy Lombardo. Almost £3 may seem a little too much to have to pay for a fairly common recording which most of us possess on other albums or the original 78 rpm, but wait a while....this particular session is the rarely used take-B which features a one-word change in Bing's vocal chorus, apart from which the two takes are virtually identical! For this item alone, the set is a 'must' for the Bing collection, and is obtainable from all leading record shops throughout the UK. The number is 67292 for both LP's (each one being individually numbered). No recording dates or matrix numbers are given, and to make matters worse the entire set of notes and titles have been printed white on black (not the easiest of printing to read!). For the discographically-minded members of the ICC, Bing sings "...can't break it" on take-A, as opposed to "...can't shake it" on take-B, just before the final musical break. The remaining 19 tracks are hardly worth mentioning, except perhaps a lovely version of "For you" played by the Ken Gray Casa Loma Orchestra, with a Bing-type vocal chorus by Kenneth Sargent; and a well-performed version of "The Three Bells" played by the orchestra of Sammy Kaye with vocal chorus by Tony Russo and the Kaye Choir. Interesting material for the lover of the 'big band sound', all of which has been electronically re-channelled for stereo.

As mentioned by Ken Gray on page 14 of "BING"-29, the Columbia copyrights from 1926 to 1933 have been bought by 'BIOGRAPH' records in America, and two albums are expected to be issued in the very near future. These will each contain 16 tracks, both of which are likely to consist of the following rare material: "Soft Lights and Sweet Music", "I'm Crazy Over You", "Happy-go-lucky You", etc.

These forthcoming albums should not be confused with the latest release by 'PELICAN' label in the United States, under the title of "SOFT LIGHTS AND SWEET MUSIC", the number of which is LP 104. Titles are arranged as follows:-

Side one	Side two
My pet	High water
Soft lights and sweet music	Sunshine
Muddy water	Rose of Mandalay
Wistful and blue	I'm in love again
Lawd, you made the night too long	Street of dreams
I'm hummin', I'm whistlin', etc.	Southern medley

The cover photograph, in black and white, shows a young Bing wearing a trilby hat. Needless to say, many of these tracks are very rare and almost unobtainable in their original 78 rpm form. However, the transfers are not up to the standards one might have expected, some of which are spoilt by excessive surface noise. The album is obtainable from Ray Avery, "Rare Records", 417 East Broadway, Glendale, California, 91205, USA. The price is $4.50 (a reduction from the listed price of $5.98) and the shipping charge for one to three copies is $1.95, and 40c for each additional copy.

As we 'go to press' the news has arrived of Decca's plans to issue two more 'Coral' albums later in the year. Full details will be published in due course, and in the meantime, members are advised to keep an eye on RCA-Victor's 'Vintage' series for the possible issue of a Rhythm Boys album.

Lastly, a review of the 'Bandstand' album, "JIMMY DORSEY AND HIS ORCHESTRA, 1936-1941". Advertised as a 'limited edition LP for collectors only', the catalogue number being BSR 7104. Tracks as follows:-

Side one	Side two
Dorsey dervish	Dorsey stomp
Serenade to nobody in particular	Shoot the meatballs to me
Love bug will getcha	Peckin' (DLA 739-A)
Hollywood pastime	Bar babble
All God's chillen got rhythm	Cowboy from Brooklyn
Fingerbustin'	Mutiny in the brass section
Stop! And reconsider	Doctor rhythm
Listen to the mocking bird	Murderistic

This album, whilst available in many Chicago stores, appears to be of pirated material, since no indication of copyright appears on the sleeve or record label, and "Peckin'", at least, should still be the property of Decca. This one Bing track is listed as (v - Bing Crosby), -?, 1937 indicating that the producers of the album were unaware of the exact recording date, which happens to be March 3rd, 1937. This track is, in the opinion of the reviewer, one of Bing's least distinguished efforts. His introductory 'jive'(?) vocal, accompanied by, presumably, members of the Dorsey band, is not what we are all accustomed to, and Bing rapidly fades from the scene once the band begins to play the tune proper. The tune itself is acceptable - with a good beat - but it's not for singing and Bing doesn't even try! The album costs five dollars which is a lot to pay for one Bing track, but many collectors cannot resist getting every commercially issued track available on LP. This item was apparently recorded at the end of a session, and Bing may have 'slipped in' on what was supposed to be a straight Dorsey number! The original 78 rpm disc is not an easy one to find, despite its having been issued both in England and the United States. The cover of the 'Bandstand' album is printed in yellow and black, and features a posed photograph of Dorsey's band.

THE LAST ROUND-UP

Having concluded the LP reviews for another quarter, this is the spot where we print a simple check-list of the aforementioned items. Prices and sources of availability are given wherever possible.

(1) "LOUIS ARMSTRONG & BING CROSBY LIVE" (Family, SFR-DP 655)
£2 plus postage from Dave Carey's Swing Shop, 1b Mitcham Lane, Streatham, London, S.W.16.

(2) "BING BANDS GREATEST HITS" (CBS 67292) (2-LP set)
About £2.98 from all leading record shops throughout the UK.

(3) "SOFT LIGHTS AND SWEET MUSIC" (Pelican, LP 104)
$4.50 (plus postage) from "Rare Records", 417 East Broadway, Glendale, California, 91205, USA.

(4) "JIMMY DORSEY AND HIS ORCHESTRA" (Bandstand, BSR 7104)
About $5 (plus postage) from shops in Chicago, USA.

(5) "Gonna build a mountain"/"Sugar, don't you know" (Daybreak DAS 401) (45 rpm)
45p from all leading record shops throughout the UK.

THE CROSBY CLUBS - IN RETROSPECT

In response to our invitation in the March issue, ALF FARROW contributes the following short article.

If I recall correctly, it was in 1936 when I joined THE ORIGINAL BING CROSBY FRIENDSHIP CLUB, which - I am confident in saying - was the first Crosby club ever formed in Great Britain. Bing himself gave his blessing to the title of 'Original'. I cannot say how long the club had been in existance before I joined (possibly 1933 or 1934 onwards) but I am certain of the year of my joining because I have an autographed photo of Bing, dated 1937, which was one of the entry perks.

Ted Mole was the secretary, and Flo Fisher was the editor and printer of the club magazine. Being as she lived in Hull, the local members including myself, would go along to her home and assist in the printing and collating. This happy state of affairs lasted until 1939. In July of that year, Ted Mole resigned and yours truly took over, and for several months things went very well until I was 'called up' in 1940. My brother George then took control until he, also, was called up. He handed all the remaining assets to Flo Fisher, but these were very few because almost nobody was re-joining or joining, as a result of the war. I sadly gave up the reins having established a great contact with Larry Crosby and Bing himself, and I still have in my possession several letters from them both as evidence of this.

But I had to take a hand in overthrowing Hitler, but when I came out in 1946 my Bing collection, which I had left with a girl friend, was 75 per cent lost! Heartbroken, I lost interest in collecting but followed Bing via his films, etc. In 1968 I read Colin Dunne's article in the 'Daily Mirror' about the ICC and from then on my interest in Crosbyana has been as keen, if not keener, as it was in the 1930's.

(EDITOR'S comment: In an endeavour to compile as comprehensive a history of the UK Crosby clubs as possible, we particularly require information from longer-serving members of the ICC. All information will be published as received, eventually being combined and re-written to form a comprehensive article).

A WORD TO OUR NEW READERS from the EDITOR

The INTERNATIONAL CROSBY CIRCLE (ICC), originally founded in 1950 as the 'British Bing Club' before becoming the 'British Crosby Society', is a rapidly expanding organisation with many hundreds of members both in this country and abroad. The objects of the ICC are as follows:-

(a) To promote research in all matters relating to Bing Crosby - the best loved and most admired entertainer in the history of show business.
(b) To advance members' education in this research by the publication of discographical and biographical literature.
(c) To unite ICC members throughout the world with the publication of the official quarterly magazine, "BING".

A printed leaflet fully describing the aims and activities of the ICC is obtainable upon request from the Editor or any of the ICC's Publicity Officers. (S.A.E. or stamp appreciated).

"THE FINEST MAGAZINE DEVOTED TO THE INCOMPARABLE BING CROSBY"....such a claim needs to be supported by very substantial evidence, the like of which will be obvious to anybody reading this issue for the first time. It has been said that not one page fails to mention Bing, and this is where the magazine's secret of success is found, for rather than digress, we have always adhered closely to facts and figures relating directly to Bing himself. Consequently, our efforts have brought forth international acclaim and have earned "BING" the reputation of being the most specialised and informative publication currently available to Crosby collectors. Please 'spread the good word'.... no collector and appreciator of Bing Crosby should be without "BING" - dedicated to the greatest of them all and the luckiest admirers in the world!

BING ON THE BOX

by BERT BISHOP

Are you sitting comfortably because we have a fourteen hour package of music, song and anecdotal word-painting on, for, by and about the most admired and talented man of stage, srceen, sport, films, radio and records for the last forty years - Bing Crosby?

If someone at the BBC had told us that a year or two back we might well have been a shade more than surprised! However, in the present climate of an upsurge of his popularity and a general and genuine interest in the 'golden era' of songs, music and films, it comes as less of a wonderment that the British Broadcasting Corporation should honour the unique and lasting talent of the 'Old Groaner'. Personally, I cannot recall such an extensive tribute to any personality, living or dead, being broadcast on the airwaves in the United Kingdom.

Commencing on Sunday 8th April 1973, the series will have run for 14 consecutive weeks by its conclusion on the 8th July, by which time we will have had the ultimate and, surely, the definitive story of Harry Lillis Crosby. Eclipsing all that has gone before it has been almost esoteric in its presentation, but I am convinced that many 'uniniated' listeners will have derived a great deal of pleasure from the fund of personal memorabilia from so many personalities. Indeed, Bing in a letter to me said:

> "Yes, they've been over here - a couple of fellas from BBC - doing a lot of interviewing. Talking to all the people who I worked with through the years, and the people at my office, and friends and other connections, developing material for this series of programs on radio.
>
> At least they're making a study in depth, if nothing else, and they should have acquired a lot of material through the various interviews they've conducted..."

The script and research was undertaken by Charles Thompson and the producer, Brian Willey, and they are to be congratulated for the conception of such an unparalleled programme. I can think of no better way of spending my Sunday post lunch period than sitting listening to the story of Bing, and it has been made quite clear to the family that between 2.30 and 3.30 p.m. over this period I am 'unavailable'!

Radio 2 has the honour of presenting the series and I hope that most members will write to the BBC expressing their gratitude either during or at the conclusion of the series. Audience reaction plays a large part in what we see and hear via TV and radio, so don't let the side down - if the demand was apparant we might well get a series of feature films starring Bing in much the same manner as accorded to other film stars. Such a series would go down well during the cold, dark months of next winter!

Back to the present. To review each programme in depth would be a pleasurable though taxing task but would involve a "BING" magazine the thickness of a telephone directory! Hence only the summary of each programme; with a list of the guests, and the music, songs, and film and radio sequences that have been broadcast to date. The remainder will be featured in the next issue of this magazine.

However, as a general observation I would like to say how apparant the clever use of an appropriately titled Bing song has been used to illustrate an anecdote or event. Not always related in time....that would be impossible, but certainly related by title or lyric. For the most part, only one vocal chorus of recorded songs was interpolated. The editing of the programme has been superbly handled, but that, surely, was a sine qua non in deference to the artiste supreme?

The BBC publication, 'RADIO TIMES', is illustrating each week's programme note of the series with a contemporary, or appropriate photograph of Bing. It also gives a quote by one of the guests for that programme. In the following write-ups, the heading quotes are of my own selection from within the programme to which they refer.

BING 1: 'THE OLD GROANER'

"The story of a small town boy who started from nothing and achieved everything".

Douglas Fairbanks Jnr. tells the story of Bing and in this first programme we have a summary of some of what is to follow during the following thirteen parts. The guests for this programme are a cross section of the 150 or more featured in the series and their contributions are snippets of reminicences and anecdotes that have been or will be expanded upon in later programmes.

The guests and songs (which unless otherwise stated are by Bing) are listed here in sequence of presentation. Bing is continually featured reminiscing in an autobiographical manner.

Army Archerd (show business journalist)	Where the blue of the night (1931)
Al Rinker	If I was a millionaire
Matty Malneck (musical associate)	I've got the girl
Rudy Vallee	1812 Overture (finale. Non-Bing)
John Scott Trotter	Vagabond lover (Rudy Vallee)
Mary Carlisle (film actress)	It must be true
Dorothy Lamour	Mississippi mud (1927 Rhythm Boys)
Bob Hope	Ac-cent-tchu-ate the positive
Larry Crosby (elder brother)	Too-ra-loo-ra-loo-ral
Richard Arlen (film actor)	McNamara's band
Rosemary Clooney	Now is the hour
Anthony Quinn	Dear hearts and gentle people
Gary Crosby (eldest son)	Straight down the middle
Ken Carpenter (radio announcer)	There is a tavern in the town
Jack Mass (music publishing associate)	Put it there, pal
	Warmer than a whisper (D.Lamour)
	Swinging on a star
	Sunday, Monday or always
	Sweet Leilani
	White Christmas (1947)
	Fancy meeting you here
	In a little hula heaven
	I've got plenty to be thankful for
	Your socks don't match
	The horse told me
	I hear music
	Don't fence me in
	Du du liegst mir in Herzen
	Mademoiselle de Paris
	Floras negras
	Learn to croon
	Muddy water

All the songs by Bing are commercial recordings made by him and not from the later MUSICAL AUTOBIOGRAPHY selection that were recorded with The Buddy Cole Trio in 1954. Most of the songs featured just the main chorus, but the entire vocal of Bing's first recording, "I've got the girl" (duet with Al Rinker) and the complete recording of Bing's first solo, "Muddy water" (with Paul Whiteman's Orchestra) were played.

BING 2: 'THE EARLY YEARS'

"Somebody told us about Bing Crosby - had a set of drums, and he was pretty good. So we had him come over to my house and he brought his drums over and sat down and played and hit the cymbal - sang a couple of songs - and he said 'Oh boy, this is great!' (Al Rinker)

Bing's story started properly with this episode. Douglas Fairbanks Jnr., with the help of Bing's brothers Bob and Larry, and sister Mary Rose; Jimmy Cottrell, a one-time middle-weight boxer and eventual prop man for Bing's

films; Al Rinker and Bing himself, related the events of Bing's ancestory, birth, childhood and school and University days. It closed with the break up of the Musicaladers - a band in which Bing played - and with Bing and school chum, Al Rinker, playing and singing at the Klemmer Theatre. It was in this episode that Bing's true age was revealed by brother Larry, who as his public relations man admitted to slight deception during the middle period of Bing's film career when it was considered necessary for leading men to be young. Bing was born 2nd May 1901.

During Bing's reminiscing he sang a few bars of "One fleeting hour" and "Love's old sweet song". The commercial recordings featured are listed below.

Where the blue of the night (1945)
Living one day at a time
Young at heart
Harrigan
Isle of Erin (John McCormack)
California, here I come (Isham Jones' Orch.)
(A jazz item by Bob Crosby)
I'd rather be me
Love's old sweet song
My heart is taking lessons
Dear hearts and gentle people
All "pewtrified"
Mary
Feudin' and fightin'
Home cookin'
Mandalay (Al Jolson)
I'm goin' south (Al Jolson)
There's a rainbow, etc. (Jolson)
The Spaniard that blighted my life
I've got five dollars
An apple for the teacher
I've been working on the railroad
I've got the girl
(An early jazz item; orch.unknown)
Wistful and blue
I'm coming Virginia
Pretty lips
Side by side (take -1)

As can be seen from the list of songs played, there are one or two Bing numbers that are quite difficult to come by and may well come as a first hearing to many ICC members.

BING 3: 'THE ROAD TO HOLLYWOOD'

'Eight million miles and still enthusiastic!'

Such was the slogan painted on the side of Bing's and Al Rinker's Model 'T' Ford when they finally abandoned it on the outskirts of Hollywood. They had left the Klemmer Theatre and headed first for Seattle and then on to Los Angeles where Rinker's sister, Mildred Bailey the singer, introduced them to a nightclub impressario. They graduated from Abe Lyman's Tent Cafe, though Franchon and Marco's Stage Presentations at the Boulevard Theatre, thence via Arthur Freed to the Morrisey Music Hall Review at the Orange Grove and eventually to The Metropolitan. It was here that Paul Whiteman heard of them and sent for them. Bing stuck to his apocryphal story of his meeting with Whiteman...."a giant Buddha of a man....eating caviare and drinking champagne for breakfast". Their success with Whiteman was intermittent, going down well at the Tivoli and flopping at the New York Paramount Theatre. Bing was obliged to do odd jobs within the band such as "beating hell out of the bells" during Whiteman's orchestral rendition of the "1812 Overture".

Relating these incidents were Larry Crosby, Al Rinker, Arthur Freed (songwriter), Bill Hearst (son of American newspaper magnate, William Randolph Hearst), Ray Turner (Whiteman pianist), Matty Malneck and the voice of the late Paul Whiteman. Recordings as follows.

Where the blue of the night (1945)
From Monday on (A41612)
Happy feet
Side by side (take -1)
In a little Spanish town
What kind of man is you? (Mildred Bailey)
Paddlin' Madelaine home (unknown vocalist)
I'm coming Virginia
From Monday on (A41612)
(contemporary number featuring a kazoo)
Is it true what they say about Dixie?
(Phil Harris)
So the bluebirds and the blackbirds
So the bluebirds and the blackbirds
That's love (Boswell Sisters)
Life is just a bowl of cherries
Whispering (Paul Whiteman)
From Monday on (A41612)
I've got the girl
When day is done (Paul Whiteman)
My blue heaven
I'm wingin' home
Chicago
Wistful and blue
Pretty lips
You took advantage of me
Ol' man river (1928)
Make believe
1812 Overture (Paul Whiteman)
From Monday on (A41612)

Bing's first recording, "I've got the girl", a duet with Al Rinker, was played in its entirety and without interruption. The recording date was given as the 10th October 1926, which at variance with the later date of the 18th October more generally accepted by discographers.

BING 4: 'BYE BYE BLUES'

> "Even in those days you knew there was something very special about him if you were a musician. Most people don't understand it but musicians do hear a little more acutely - not better, necessarily, but more acutely. And he was doing something that had not been heard before; it was his own.... he made a very big impression on me". (Artie Shaw)

Bing and Al Rinker were still in the doldrums even though working for Whiteman. Some of the tasks they were given, such as operating the stage curtains, were very menial even for 'riff' singers. The action picked up considerably when Harry Barris was introduced to form 'Paul Whiteman's Rhythm Boys'. Their success was immediate even with a limited repetoire, but the pursuance of the gay life caught up with them and Whiteman found it expedient to release them from their contract - but not before the filming of 'THE KING OF JAZZ'. The events of this formative period of Bing's career, with its overtones of irresponsible revelry, were recalled by Matty Malneck, Al Rinker, Bob Crosby, Jack Benny, Artie Shaw, Hoagy Carmichael, Kurt Deterley (Whiteman's concert master), Paul Whiteman and Ray Turner.

Where the blue of the night (1945)
Can't we be friends?
(A jazz item by Louis Armstrong)
So the bluebirds and the blackbirds
Rhapsody in blue (Paul Whiteman)
Sweet l'il - Ain't she sweet
Mississippi mud - I left my sugar standing in the rain (take -2)
That's grandma (1927)
From Monday on (A41689-3)
(A musical item featuring Joe Venuti)
What price lyrics?
Give my regards to Broadway
High water
Thanks to you
Here lies love
Those were the days
Song of the dawn (John Boles)
A bench in the park (Rhythm Boys & Brox Sisters)
Whiteman stomp (Paul Whiteman)
That's my weakness now

Bing's 1968 recording of "Those were the days" with The Jimmy Bowen Orchestra was adroitly interpolated a few times as a sort of wistful look back upon what could have been a wasted opportunity by Bing and his two other 'Rhythm Boys' confreres.

BING 5: 'GOING SOLO'

> "It was at 'The Grove' that I first remember meeting Bing Crosby. It soon became obvious to us all that it was Bing the soloist who was the real success and attraction; the other two partners were beginning to get left behind".
> (Douglas Fairbanks Jnr.)

Going it alone, the Rhythm Boys picked up a little time at Eddie Brandstatter's 'Montmartre' cafe. From there, Abe Frank booked them for his socialite haunt, 'The Coconut Grove', where they were well received by the film, theatrical and high-class clientele. 'The Grove' also had a local radio outlet which satisfactorily influenced the sale of their records. Also working at 'The Grove' were Loyce Whiteman and Russ Columbo and in this programme an ingenious piece of tape editing was accomplished to give the effect of Bing and Russ Columbo duetting "Sweet and lovely". The so-called 'battle of the baritones' was referred to, and a new recording of the 1931 Victor Young and his Orchestra original, "Crosby, Columbo and Vallee" (music and lyric by Dubin and Burke), was presented.

Bing's flippantly carefree attitude to work got him in trouble again and after a row with Abe Frank he walked out on him which led to his being black listed by the musician's union. It took brother Everett Crosby, who became his manager, to get him eventually settled into an organised work routine, establishing him on a national radio network and back in a triumphant twenty-

nine week run at the 'New York Paramount Theatre'. The heavy work schedule and nightclubbing committments caused Bing to lose his voice and he was obliged to undergo a throat operation which it has been suggested lowered the tone of his voice a degree or two. A fourteen year span of two recordings of his theme song was rather unfairly used to illustrate the point.

Douglas Fairbanks introduced Rudy Vallee, Al Rinker, Ben Lyon, Artie Shaw, Loyce Whiteman, the voice of the late Paul Whiteman, Bob Crosby, John O'Melveny - Bing's lawyer, Bob Whiteman - who was the manager at the Paramount Theatre, Rosemary Clooney and Johnny Mercer as this episode's raconteurs.

Where the blue of the night (1945)
I surrender, dear (1931)
At your command
So the bluebirds and the blackbirds
Just one more chance (1931)
I'm hummin', I'm whistlin', I'm singin'
Ho hum!
Sweet Sue
Mississippi mud - I left my sugar standing in the rain (1943)
I've got my captain working for me now
I'm through with love (First National Radio broadcast version)

Comedy sketch (radio: Bing and James Stewart)
Can't we talk it over
The thrill is gone
Where the blue of the night (1931)
Sweet and lovely ('duet')
I don't know why (Russ Columbo)
Crosby, Columbo and Vallee (unknown vocalist)
Prisoner of love (Russ Columbo)
Where the blue of the night (1931)
Where the blue of the night (1945)

The 'Paul Whiteman Rhythm Boys' Re-Union number, "Mississippi mud - I left my sugar standing in the rain", was incorrectly stated as taking place thirty years after their original formation. This was undoubtably due to the fact that this was when Paul Whiteman celebrated his 50th Anniversary, but he used a recording of a, then, thirteen-year-old radio broadcast, that 're-created' their quite unfactual meeting, to illustrate the event; as one would expect, the commercial track had been considerably edited.

BING 6: 'SPORTSMAN SUPREME'

"Bing was a good amateur boxer and he had a good right hand. He could hit like hell!"
(Jimmy Cottrell)

As Bing's story unfolds, it makes you wonder how one man could pack so much into one lifetime and at the same time do everything so well whilst managing to convince everyone that he ambles leisurely through life. He deserves an 'Oscar' for that alone! He acts out his measured pace with such self-effacement that his prowess at so many varied and often truly sporting activities is inclined to go unnoticed by the general public.

He has won awards, or even been champion, at swimming, boxing, tennis, clay-pigeon shooting and, of course, golf. He's been a life-guard; has worked with his own professional baseball team, The Pittsburgh Pirates; had a good enough know-how to part-own a horse that came second in the English Derby; can handle a shot-gun well enough to deal with the tricky flight of a rising quail or flashing teal, and knows the business end of a sporting rifle. He can lure a trout or salmon with a flick of a dry-fly and come out on top in a battle with a barracuda on the high seas....sportsman supreme indeed!

Much of this was recounted by fellow artistes and theatrical associates, but some of the guests for this edition were internationally known sportsmen. Again in sequence were Al Rinker; the manager of the Pittsburgh Pirates, Joe Brown; Jimmy Cottrell, North-West Middleweight Boxing Champion of the USA; Larry Crosby; Richard Arlen; Phil Harris; Billy Casper - international professional golfing champion; Jack Nicklaus of similar status; Pat O'Brien; film producer Herb Polosie; Ken Carpenter; Charlie Foy of Eddie Foy and the Seven Little Foys fame; Bob Crosby; Mel Frank the film director; Bob Hope; Donald Peers; Ted Ray; J. K. Wilson, who has been a Scottish Amateur Golfing Champion; and finally, Robert Stack the actor.

The songs were fairly predictable and it is worth noting that Herb Polosie's wife thought of the title for what was to become the most famous race-track theme song in the United States - "Where the turf meets the surf" - and which Bing recorded, although commercially unissued to date. It was originally con-

ceived for the Del Mar Turf Club of which Bing was the initial instigator and senior partner among several show business friends.

Where the blue of the night (1945)
Take me out to the ball game
Straight from the shoulder
Tomorrow's my lucky day
Straight down the middle
Pennies from heaven (Bing with J.Dorsey)
I haven't time to be a millionaire
Mississippi mud - I left my sugar standing in the rain (1943)
Where the turf meets the surf (unissued)
The horse told me
Love is just around the corner
Give me liberty or give me love (Bob Crosby)
Road to Hong Kong
Nothing in common
In a shady nook (Donald Peers)
Green grow the lilacs
Teamwork
A-round the corner (unknown orch.)
Hang me, oh hang me

Whilst it was stated that baseball was Bing's first love, it is generally accepted that golf has been the most enduring and recognised sporting interest of Mr. C....and he has a few 'hole-in-one's' to prove it!

BING 7: 'ON THE AIR'

> "There was a certain kind of magic with Bing. He had his own inimitable way of doing things and was about the most relaxed person I've ever known. He did things on the spur of the moment that became very spectacular". (Harry Mills)

A goodly selection of guests were introduced to cover, mainly, the 1930's period when Bing was king on radio in America. He was sponsored in turn by Woodbury (Soap) Co., Cremo Cigars, Kraft Cheese, and Chesterfield Cigarettes - with whom he broke through refusing to advertise their products for Mother's Day. (Philco Radio was not mentioned by name). His easy going style and laconic humour attracted top artistes on to his programmes from the world of opera to vaudeville in much the same way that British actors and actresses of note are happy to be seen on the Morcambe and Wise TV show. Whilst others, such as Victor Borge, got their first big break with him. Borge was such a success on his first Kraft Show that he went on to work with Bing for fifty-four consecutive programmes. Orchestra leader, John Scott Trotter, also came to the fore in the Kraft series.

Because of Bing's rapport with all who work with him, script writer Carroll Carol decided to write-in conversational and humurous commercial dialogue for announcer Ken Carpenter, thus creating a new trend. Carpenter was to work with Bing for many years.

Inevitably, Bing's one broadcast for the BBC, during the war, was discussed at some length as was his buzz-bomb 'broadcast' from a Soho restaurant balcony to the milling crowds beneath.

Personalities appearing on this programme were: Loyce Whiteman, Anthony Quinn, Rudy Vallee, Artie Shaw, George Burns, Harry Mills (of the Mills Brothers), Herb Polosie the film producer, Carroll Carol - script writer, Perry Botkin, John Scott Trotter, Jack Benny, Ken Carpenter, Victor Borge, Phil Silvers, Henry Fonda, Ella Fitzgerald, Peggy Lee, Gracie Fields, Fred Astaire, Steven Williams - the producer of BBC's 'Variety Bandbox', Cecil Maddern who was responsible for overseas Light Entertainment, and Anne Shelton. Many of them were featured in the following musical items and sketches.

Where the blue of the night (1945)
Miss Annabelle Lee
Ol' faithful (radio)
Ramona (Gene Austin)
Stein song (Rudy Vallee)
I surrender, dear (1931)
Where the blue of the night (1931)
Bing and George Burns (radio)
Lazy river (radio: Bing and Mills Bros.)
Put it there, pal
Operatic item (Chaliapine)
All you want to do is dance
Bing and Jack Benny (radio)
Put it there, pal
Phonetic punctuation (Victor Borge)
Moonlight becomes you
Dreamer's holiday (radio: Bing & Ella)
Everything is moving too fast (radio: Bing and Peggy Lee)
Robert E. Lee (radio: Bing & Jolson)
Rosie (radio: Bing & Al Jolson)
The biggest aspidistra in the world
I'll capture your heart (Gracie Fields)
Easter parade (radio: Bing Anne Shelton)
Pennies from heaven (1936 with Georgie Stoll Orch.)

To attempt to condense Bing's radio career into one hour was pretty ambitious and in this respect, I think that the producer erred by not alloting two programmes to this lesser known - in the UK - side of Bing's working life. Apart from which he has spent so many hours in front of a microphone recording so many songs and sketches that would have been available to the producer of this series that it seemed a pity to repetitiously feature eight or nine of his commercial recordings.

BING 8: 'GOING HOLLYWOOD'

> "I talked to him in New York. I said 'You'd be doing very well in motion pictures'. Well, he says 'I'm not an actor'. I says whatever you do you do well, and the fact that you do it the Crosby way is different from what everybody else is doing and that's what I want. He says 'Do you believe that I can make good?'. I says 'I wouldn't suggest for you to do it unless I felt that you're gonna be a star'". (Adolph Zukor)

This was the first of a two-part look at the film career of Bing, beginning with his very first film, 'TWO PLUS FOURS', and spanning, basically, the 'golden era' of the thirties in Hollywood. Final mention was made of his association with Walt Disney and the use of his voice in Disney's film 'THE ADVENTURES OF ICHABOD AND MR.TOAD', and the programme closed with Bing singing "Going my way", but the second part will be picking up the story again prior to those two pictures.

The cinematic aspect of Bing's career followed the now familiar biographic pattern, sprinkled with anecdotes told by himself, narrator Douglas Fairbanks Jnr., and a number of film stars and prominent film people of whom Paramount Chief, Adolph Zukor, now in his 101st year, must easily be the senior guest in the entire series! In order the presentation of guests were as follows. Duke Ellington, Ben Lyon, Rudy Vallee, George Burns, Arthur Tracy, Adolph Zukor, Richard Arlen, Mary Carlisle, Kitty Carlisle, Anthony Quinn and producer Herb Polosie. Most of the musical items were soundtrack excerpts featuring Bing, and where this is so the film from whence they came is noted alongside.

Where the blue of the night (1945)
If I had a talking picture of you
Three little words ('CHECK AND DOUBLE CHECK')
When the folks high up do the mean low down ('REACHING FOR THE MOON')
I surrender dear (Parody: 'ONE MORE CHANCE')
Just one more chance ('ONE MORE CHANCE')
Dream house ('DREAM HOUSE')
Here lies love (Arthur Tracy. 'THE BIG BROADCAST OF 1932')
Here lies love ('THE BIG BROADCAST OF 1932')
Here lies love (Arthur Tracy. 'THE BIG BROADCAST OF 1932')
Auf weidersehen, my dear ('HOLLYWOOD ON PARADE')
Down the old ox road ('COLLEGE HUMOUR')
Learn to croon ('COLLEGE HUMOUR')
I apologise
Going Hollywood ('GOING HOLLYWOOD')
Love thy neighbour
Goodnight, lovely little lady
Love in bloom ('SHE LOVES ME NOT')
June in January ('HERE IS MY HEART')
Bing and W. C. Fields - scene ('MISSISSIPPI')
Sweet Leilani
Tomorrow's my lucky day
That sly old gentleman ('EAST SIDE OF HEAVEN')
Ichabod, Pt.1
Going my way ('GOING MY WAY')

Bing, it was stated, appeared in 98 pictures over 40 years. The number of films is a slightly debatable point and could be just over that amount. If the re-issue of some two-reelers, re-assembled, were counted, it would indeed be over one hundred.

BING 9: 'GOING MY WAY'

> "He's a very hard worker - but he did it in his own quiet way. You didn't realise he was working so hard; he acts rather casual about a lot of things but I think he has always given it a lot more thought than that." (Fred Astaire)

This, the second part of a two-part look at Bing's film career covered some 19 pictures over a period of the 20 years up to his last film, 'STAGECOACH'; although some mention was made of the collection of Mack Sennett films and other early shorts that were integrated into a film entitled 'ROAD TO HOLLYWOOD'. During the period when he was top box-office attraction for five consecutive years he was nominated for, and won, an 'OSCAR' for his performance as Father O'Malley in the film 'GOING MY WAY'. Totally in character he had to be sought out at a golf course and loaned a tie in order to accept the award from friend Gary Cooper....and the date, 15th March 1945.

Director George Seaton noted an exceptional piece of acting by Bing during the filming of 'LITTLE BOY LOST' when Bing was required to walk 30 yards to a train at a French railway station. The character that Bing was playing needed to look heavy hearted and Bing played it "as though all the world was on his shoulders". Seaton did not know until after that Bing had just received news that his first wife, Dixie, was dying from cancer.

He was nominated for a second 'OSCAR' for his role in 'COUNTRY GIRL' but lost to Marlon Brando who had starred in that excellent film, 'ON THE WATERFRONT'. Grace Kelly, the Princess de Monaco, recalled her co-starring in this film and her initial difficulty in finding a rapport with Bing. The director was unsatisfied and they re-shot a considerable amount. From thereon she and Bing were more at ease together and she went on to discuss her fascination at the partnering of Bing and Frank Sinatra in 'HIGH SOCIETY' and her own contribution to Bing's 20th Gold Record for the million-seller, "True Love" from that film.

Probably the silver screen's top three male dancers, Fred Astaire, Gene Kelly and Donald O'Connor - and in that order - paid sensibly tempered tribute to Bing's tap-dancing ability; 'hoofing', as they called it to which I cannot resist adding, no mean feat!

The 'ROAD' films were discussed at some length by Bob Hope, Dorothy Lamour and narrator Douglas Fairbanks Jnr.; and, of course, Bing. British script writer, Dennis Goodwin had some pertinent comment to make about Bing and Bob (he writes for Bob Hope when Hope is in the UK), especially Bing's erudition which is on a higher plane than Bob's and the consequent contrast which makes for such a "Nothing in common"/"Team work" contrary cohesion. The 'guest list' was as follows: Phil Crosby, Bob Crosby, Rise Stevens, George Seaton, Grace Kelly, Dennis Crosby, Fred Astaire, Gene Kelly, Donald O'Connor, Mitzi Gatnor, Norman Wisdom, Dorothy Lamour, Bob Hope, Anthony Quinn, Dennis Goodwin, Melvin Frank the director, Keenan Wynn and Stefanie Powers.

Where the blue of the night (1945)
Going my way
Swinging on a star
Bing and Barry Fitzgerald - scene ('GOING MY WAY')
The bells of St.Mary's
The magic window
The land around us
Well, did you evah!
True love
White Christmas ('HOLIDAY INN')

Firecracker dance (Astaire. 'HOLIDAY INN')
A couple of song and dance men
Small fry('SING YOU SINNERS')
You're the top
Too romantic (ROAD TO SINGAPORE)
Apalachicola, FLA (ROAD TO RIO)
Nothing in common
Road to Hong Kong
Team work
Both sides now

Bing had obviously been asked if he were likely to make any more films. He replied, "Well, if one came along that wasn't dirty and pornographic and lascivious and full of smut - and was a good role, I'd do it. But I don't think there's any more of those films around unless you get one from Disney. I really think it's disgraceful what they're doing on the screen now and they're

starting to do it on television. I think the entertainment media has a lot to be responsible for". - a sentiment with which I heartily concur!

BING 10: 'THE BUSINESS BING'

> "Bing made the bullets and Everett fired them because Everett would go in where angels feared to tread. Bing would sit very quietly back, analyse something and say 'Well, this is it' and he would stand by it because he had thought it all out, pro and con."
> (Richard Arlen)

That statement was well exemplified in this programme for it is a business acumen in itself to have a good businessman handling one's affairs. In this respect Bing has seldom fallen short in recognising proffessional talent. His eldest brother, Everett, was probably his greatest assett; known as 'the wrong Crosby' because of his hard, firm handling of contracts, he brought Bing on to fame and fortune throughout the crucial years following the dissolution of 'The Rhythm Boys'. After his death, another brother - Larry - took over the Crosby Office in a managerial capacity and still does sterling work for Bing. With Bing's lawyer, John 'Jack' O'Meleveny, they made a formidable foursome.

Apart from financial interests in oil and 'real estate', Bing has or has had similar interests in a research station, the Minute Maid orange drink company, Bing Crosby TV Productions, and a song publishing company as well as numerous smaller investments under the general heading of Bing Crosby Enterprises. Many of these ventures were instigated by Bing rather than just buying himself into an existing company. Not all of his ventures have paid off and it was suggested that he must have lost a great deal of money in profitless undertakings in view of his current, self attested total assets of $1,500,000.00. He was reputed to have been earning half-a-million dollars a year at one time, from one source alone. However, one feels that Bing's bank balance is his own affair and his comment that Bob Hope has more money on him that he (Bing) owns altogether may reflect a tongue-in-cheek answer to a rather impertinent question.

After the war Bing initiated the idea of pre-recorded radio shows and, later, television programmes. This was a major step in television and radio history and undoubtably allowed Bing to fit in many more games of golf than would otherwise have been possible - management of a high order in Bing's book, I would say! Revealing all his 'boardroom secrets' were: Gary Crosby, Larry Crosby, Leo Lynn (a Gonzaga University friend and part of the Crosby organisation), Sonny Burke the record producer, Herb Polosie, Richard Arlen, John O'Melveny, Bing's publishing company manager Sam Weiss, Jack Mass a Los Angeles businessman, Ken Carpenter and John Mullin, who introduced (and improved upon) the original German tape machine in the USA.

Where the blue of the night (1945)	You lucky people, you
I haven't time to be a millionaire	Paper doll
Ain't got a dime to my name	It's mine, it's yours
I haven't time to be a millionaire	classical orchestral item (Germanic)
Takes two to make a bargain	operatic item (Germanic)
If I was a millionaire	light orchestral item (US radio prog.theme)
This land is your land	Philco Radio Time - extract (Bing's first taped show)
I got plenty of nuttin'	
Let's put out the lights	There's no business like show business
TV advertisement for 'Minute Maid'	I've got plenty to be thankful for

Bing seems to have strolled through his business life in much the same manner as in all things - very much the type of character that he played in the film 'BLUE SKIES' - one of the few truly self-made multi-millionaires in show business.

********** (Shows 11-14 will be reviewed in the September issue)

Thanks to Brian Jones (Monmouthshire) who sent me a copy, I am able to report that the June issue of 'EASY LISTENING' (No.6) has an illustrated three page feature on this current radio series about Bing which has been written by the producer, Brian Willey. The magazine retails at 30p and is available through normal newsagencies.

DO I HEAR YOU SAYING?

The title from Bing's 24th April, 1928 recording session with Paul Whiteman, introduces your letters.

NORMAN TOOGOOD (Southampton) writes: In a recent letter to Bing, I mentioned to him how much I - indeed, all of us - were enjoying the current BBC series of his career. I'm sure you'll be interested in the reply which I received from him.

April 26, 1973

Dear Norman:

Thanks for your very nice letter. You are very kind.

I'm glad to hear you report that the BBC radio series on me and my career has proved entertaining to you and your friends. It was fun to do, and I'm waiting to hear the tapes when they send them over here from BBC, to learn just what the many associates I've encountered during my career have to think about me and my work.

It might be stimulating. It might even be deflating, and all of us can stand a little of that in this business.

Thanks, too, for the very nice birthday card. Warmest wishes to you and your family.

As ever,
(signed) Bing
Bing Crosby.

HERB BOOTMAN (San Diego, California) writes: There was certainly a lot of meat in your March issue. May I compliment you on the rapid growth of quality and quantity of the periodical. My only regret is that I didn't receive the March issue until the middle of May. Regarding your remarks in "Crosbyography" (issue 29) you couldn't be more right when you suggest that many of us 'old timers' don't really listen to our records too well any more, especially those of us sitting smugly on top of mountains of discs. Even within my collection, my attention is selective; I listen to Bing's work of the 1930's much more intently (and frequently) than to any other period. As for catching subtle differences in alternate 'takes', that's a road I rarely travel. One exception comes to mind, but the difference is not subtle. On "Black moonlight" I have a strong preference for one 'take' over another. Those of us who were on the scene when Bing was in his prime have much more reason to 'keep the faith'. My admiration goes out to you younger, discerning enthusiasts who carry the ball. Another fact I cannot cease to marvel at - the heart of all the action is not here in the States but in Britain! Lastly, allow me to touch on a topic which is surprisingly sensitive among a number of sound-on-tape collectors. Believe it or not but I have encountered a series of tape 'snobs'....people who deplore any speed below $7\frac{1}{2}$ i.p.s. I happen to know (I'm a sonar engineer employed by the US Navy) that $3\frac{3}{4}$ i.p.s. on a good machine will take the response out to the limit of human audibility at about 16 k.hz. Okay, so I don't hear that well any more, and I personally don't even need that good a response. But let's look where the action is....now there are such improved magnetic oxides on tape and such improved heads that good old $1\frac{7}{8}$ i.p.s. has attracted a huge following of serious listeners.... people who hear better than I do....in the world of cassettes. I reiterate that $3\frac{3}{4}$ i.p.s. on open reel tape is the best compromise medium, unless you go for a heavy diet of piccolo and celesta. Perhaps some reader will care to respond to this opinion?

(EDITOR's comments: It appears that my remarks on pages 13 and 14 of "BING" 29 did not go unnoticed by some of our more eminent members, but the article failed in its attempt to extract a reply from our friendly rival editor! Herb's comments clearly indicate that he is not upset by being classified as one of the 'old brigade', which is more than can be said for one particular member who wrote to me! Despite a request to withdraw my 'accusations', may I make it clear that my opinions still stand. Furthermore, if Ralph himself would like to pen a piece for our pages on the subject, I'll be very happy to consider it for publication.)

KEN DEACON (Southampton) writes: After many years as a subscriber to Reg Bristo's "GOLDEN YEARS" magazine, his propaganda has paid off and I have joined the ICC! I regret that I did not do so much earlier! I have just completed reading the December '72 and March '73 issues of "BING" and I appreciate the quality of the association I have joined. It really is an exciting experience and I have nothing but priase for the high standard of production of the magazine and the quality of the contents. Absorbing reading throughout, and I would like to pass on my congratulations and best wishes for its continued success.

GRAHAM READE (South Australia) writes: I thoroughly enjoyed the latest issue of "BING" and wish to renew my subscriptions and order a copy of the "A TO Z OF BING CROSBY". The magazine is much improved now, with an appeal to the serious collector. I liked the review section, Bert Bishop's "Parkinson" article, the discographical data and discussion, Reg Bristo's columns, the 'Crosby Shoppe'...in fact I liked most of it! My wife and I are coming to the UK for four months at the beginning of July, in which time we hope to get around and meet quite a few of you, and perhaps attend some of the ICC meetings.
(EDITOR's comment: My wife and I will be pleased to welcome you at "Bingville" if your travels bring you into south-east Essex, and just across the water in 'Crosby Country' as we call it, there's Bob Roberts and a host of other illustrious members of the ICC.)

NOOR VAN HEEL (The Hague, Holland) writes: I very much enjoy listening to Bing every Sunday on Radio-2, although the reception is not as good as I would like it to be, and unfortunately I've had to miss two episodes. I managed to obtain three of the 'Coral' issues and I think they are very good.

BILL WHITE (Brentwood, Essex) writes: How about this then....Bing is not going to make any more records! Don't believe me, then listen to this.... "Bing Crosby, again elected favourite crooner. These stars emerged as winners in a nationwide poll conducted by the American newspapers. Bing Crosby, by the way, is confining himself entirely to radio, plus three pictures a year in future. He is going to stop making records." That little gem came from "The Song And Dance Parade" in the Popular Music and Dancing Weekly, dated 20th April 1935. Nice photo of Bing, though somewhat small, in which he is sporting a moustache and crooning into a microphone with one hand raised. Another snippet from the same source, this time dated 11th May 1935: "Credit this week's wise-crack to those prime lunitics, Burns and Allen, the radio and screen comics. It seems that Bing Crosby wanted an autographed picture of the pair for the large collection on the walls of his room. He asked Gracie - the 'dumb-bell' of the act - for the picture. It duly arrived at Bing's home. Its inscription read: 'To George Burns and Gracie Allen, Love from Bing Crosby'. What a woman!" If true, then she must have been as nutty off the screen as on it! Not so long ago I was rummaging through a few hundred LP's hoping to find something of interest when I came across what I thought was a 'find'....an album featuring a colour photograph of Bing entitled something like "A Tribute to Bing", but it turned out to be an album of tunes associated with him, played by a band led by Jack Nathan. I should have noted the details because there are those amongst us who'll buy anything of this nature if it's Crosby-orientated! You're not one of those, are you?
(EDITOR's comment: I plead guilty! Actually I recall seeing this album many years ago when it was on sale in the shops....but at that time I hadn't been 'bitten' by the collecting bug so I passed it by. However, should you come across another copy of this disc, I'll be interested in buying it from you, Bill.)

PETER TANNER (Buckinghamshire) writes: I note that you rather expect people to remember just when their subscriptions are due. Very optimistic! I certainly don't and I'll be wondering what's happened if I miss an issue. Most people don't keep a record of when they commence their subs. Surely a typed slip inserted in the magazine before each member's subscription expires is the best answer?
(EDITOR's comment: Point taken! In all probability, our hard-working secretary will organise something of this nature from now onwards.)

BOOK REVIEW - "ROAD TO HOLLYWOOD" by BERT BISHOP

"ROAD TO HOLLYWOOD (The Bing Crosby Films Book)" is the title of the latest publication from the International Society of Crosby Collectors (ISCC). Fred Reynolds (principally), along with the late Les Pythian, Bob Roberts and Ralph Harding (the publisher), have by some fine 'team work' produced an attractively styled handbook that covers every known film - for the cinema - that Bing has appeared in, whether it be visually or orally. The full tally, including un-billed gag spots, is 98 films of which 68 are full-length features.

Each one is treated factually giving production details, credits, an exceptionally extensive cast list and full information concerning songs and music, with dates of subsequent recordings by Bing. Known UK television screening dates are also noted. A dramatised account of the film accompanies each entry, running to an average of six or seven hundred words I would hazard. None of the film script is included in these accounts.

There are a few photographs, and a couple of sketches of Bing, one by Frank Coram, but not enough to justify a 'well illustrated' comment by your reviewer. To my mind the best photograph faces the DEDICATION and shows a smiling Bing with his arm around the shoulders of a very proud looking Fred Reynolds.

The final compilation and lay-out, especially with regard to the addenda, errata and repitition by way of an expanded write-up on the Mack Sennett two-reelers leaves room for improvement, and in this respect the publication may have been delayed to advantage whilst this was tidied up. The index is so comprehensive as to defy faulting, but here again it could, from personal taste, have been made to look neater.

There are lavishly illustrated books that include Bing's films; there are magazines that deal, individually, with his films more extensively, but you won't find a better one that has practically all you need or want to know about all his films between two covers than this valuable tome, enhanced as it is by a short FOREWORD by Bing himself. The brief EPILOGUE, although signed by Bing, was written on his behalf.

The INTRODUCTION refutes the suggestion that this book is a definitive work, but including, as it does, previously unpublished information, and until such time as somebody compiles a fully illustrated volume with a linking narrative, it is likely to remain as definitive as you will see in many a long day. All credit to the authors, all of whom are ICC members; what a pity that they didn't publish more copies than they did, for I have been informed by the publisher that all are sold.

THE "BING" TAPE SERVICE by BOB ROBERTS

Operating in conjunction with the ICC, the "BING" Tape Service provides members with the unique opportunity of acquiring high quality tapes of virtually anything ever sung or spoken by Bing Crosby - whether it be from radio, television, films, records, etc. Strict legal copyright clauses appertain to private tape recording for obvious reasons, but these facilities are available via the ICC without offence to anyone. Hundreds of collectors have testified to the fact that this is the best means by which to acquire rare Crosbyana. Tapes are available at a speed and spool size to suit the facilities of each member. More information can be obtained about material available by sending a S.A.E. or a stamp, to:

BOB ROBERTS (ICC Publicity Officer)
56 Thorold Road,
Chatham,
Kent.

CROSBYOGRAPHY

Discographical data and discussion conducted by the EDITOR

PETER TANNER (Buckinghamshire) writes: With reference to page 12 in "BING"-29, here are the details of "You're telling me".

Victor 24140 "You're Telling Me" (73582-1). Paul Whiteman and his Orchestra.
Vocalists: 'The Rhythm Boys' (Ray Kulz, George MacDonald, Al Dary and Jimmy Noel.)
Recorded: 26th September 1932, New York.

The performance was made with a section of the Whiteman orchestra directed by Matty Malneck, although issued under Whiteman's name. The 'Rhythm Boys', of course, had nothing to do with the original Rhythm Boys (Crosby, Rinker and Barris). I would think it very doubtful if it is Bing who can be heard saying "I'm telling you" on this disc, although unfortunately I haven't heard it. However, stranger things happen and it is possible, I suppose, that he could have been in the studio during this date. Bing was recording in San Francisco on 16th September, which makes it even more unlikely. However, he was back in New York by 14th October for a recording session for ARC. (EDITOR's comments: I'm grateful to Norman Beadell for bringing the record along to a recent meeting of local 'hot rhythm' collectors. Having now personally heard this disc, it is obvious to me that Bing does not appear on the recording.)

We are grateful to FRED REYNOLDS for providing us with the following solution to the "Miller or Norman" query, as published in the last issue. Fred writes: The exact date of recording has not, to my knowledge, been ascertained but two albums were released in October 1957 and the other two in February 1958. Discounting your suggestion that Norman and Miller may be one and the same person (although we know that pseudonyms are sometimes used) it is feasible that there might have been at least two recording sessions and possibly two orchestras. According to label credits, however, Arthur Norman directed the orchestra for "Ali Baba And The 40 Thieves 40", "Never Be Afraid" and "Jack B. Nimble". My copy of the last-named album which, incidentally, you omitted to mention, gives no credit for the musical direction for the Bing side, but the reverse side ("The Candlestick Suite") is featured by the Golden Chamber Orchestra under the direction of Arthur Norman. In view of this, therefore, it becomes less likely that another director would be used for "A Christmas Story - An Axe, An Apple And A Buckskin Jacket", but it is a possibility.

"GRANDFATHER'S CLOCK"

Having studied various versions of "Grandfather's Clock" the Editor can now confirm that Bing does in fact sing an incorrect melody to part of his recording of this song. The extract in question, "Tick-tock-tick-tock", is sung twice by Bing, but in contrast to the choir he sings each "tick" on a high note and each "tock" on a low note, whereas this sequence of notes should have been reversed. It has been pointed out that Bing is often known to stray from the original melody of a song and that this happens to be such an example. However, it is your Editor's opinion that Bing's variation in melody was quite unintentional on this occasion, and it is surprising that an error of this nature has hitherto remained unnoticed since the release of the album.

Regarding the minor 'fluff' by a member of the choir on "Jacob's ladder" from the same album, this still remains unconfirmed. The theory of 'pre-groove echo' has been put forward, and also a suggestion that this might be a musical instrument. Careful listening, however, reveals little evidence to support either of these possibilities.

BING'S FIRST BROADCAST

Since the appearance of the RCA album "WRAP YOUR TROUBLES IN DREAMS", much confusion has arisen as to the identity of the orchestra which accompanies Bing on his two 'first broadcast' titles of 1931 ("I'm through with love" and "Just one more chance"). Although the album sleeve notes give credit to Gus Arnheim, it has been suggested by contemporary collectors in the States that Fred Rich was responsible for the musical accompaniment. However, US member-

LARRY KINER put forward a very convincing theory that the orchestra on that occasion was directed by non other than Victor Young, and to support Larry's claim another US member, HARRY AVERY recently wrote as follows:
May I correct an assumption I made earlier in connection with the two titles from Bing's 2nd September 1931 broadcast which were issued on Victor LPV 584. My theory that since the Victor files stated that these were recorded in Hollywood it couldn't have been the Fred Rich Orchestra providing the accompaniment, proved to be invalid. The reason being, of course, that while Victor was recording the programme in Hollywood, the programme itself was actually originating in New York. In other words, these are not recordings of an 'in person' performance but rather of a radio broadcast. I recently had the opportunity to listen to the transcription of the entire broadcast and it was immediately apparent what had happened. For one thing, this recording has much better sound than the Victor issues and it's a good deal easier to hear what is going on behind Bing in the way of accompaniment. Also, the additional lead-in music gives one a much better opportunity to identify the band - which has all the characteristics of the CBS house group of the day. Accordingly, I have to conclude that Larry Kiner is unquestionably correct in his statement that this is that orchestra under Victor Young's baton. As I say, the complete broadcast gives one a much better chance to hear the particular musicians who are present, and there is little doubt in my mind that, for example, it is Tommy Dorsey who plays the opening strains of "Too late". Also, that Joe Venuti is definitely present on violin. These clues might also be the reason for the tentative identification of the band as Fred Rich, since both these men and others from CBS were also being used by Rich in his group during the same period. Then, too, there is the identification of the announcer as Harry Von Zell - definitely an east coast based announcer in those days.
I might be getting older than I thought! Something just occured to me that I should have checked long before this. 'Radio Digest', one of the earlier magazines devoted exclusively to what was going on in radio, used to issue monthly logs of programmes they referred to as "Chain Calendar Features" - and if I had the relevant issues they might provide a further clue. Sure enough - while there is nothing about the Crosby programme in the September 1931 issue, the October one provides the following listing:-

BING CROSBY with VICTOR YOUNG'S ORCHESTRA (Daily except Sunday)

This is followed by a listing of 52 stations carrying the broadcast. So I guess that settles it!
(EDITOR's comments: With the publication of this new evidence, we bow to the superior knowledge of our US members and dismiss the previous theory regarding Fred Rich and his orchestra. Consequently, an amendment to this effect should be made to the "A TO Z" correction sheets which were distributed with the last issue of the magazine. Bearing in mind the various items of information which have come to light since the compilation of these sheets, it might be just as well to reprint them in their entirety, taking in all known amendments and additions at the time of 'going to press'. Therefore, the printed pages loosely inserted into this current issue now replace those already distributed. We wish to acknowledge the assistance of Australian member GORDAN WALL whose research into the "A TO Z" has led to the discovery of certain items listed in the revised sheets.)

T A P E C R O S B Y

by FRED REYNOLDS

Not to be confused with the much-acclaimed "BING" Tape Service operated by Bob Roberts and detailed elsewhere in this issue, the "TAPE CROSBY" operates as an independent feature of this magazine. It consists of a frequently changing taped 'programme' of Crosbyana which circulates regularly amongst a limited number of ICC members. Interested members are invited to send a stamp or a S.A.E. for more information to the following address:

69 Heathmere Avenue,
Yardley,
Birmingham.

CELLULOID CROSBY

One of our most popular features compiled by KEITH PARKINSON

A mixed bag for this issue concerning films and Bing. At least, mainly Bing, because to start with a comment on Lindsay H. Crosby. In Michael Winner's "The Mechanic", Bing's son is given 7th billing, from which I expected at least two or three minutes screen time. Not so - Lindsay has a one-line walk-on part, dressed as a policeman. The reason may be that when the film was being edited, Lindsay's part was trimmed. Certainly he appears subsequent to Winner's anti-hero, played by Charles Bronson, having a black out, and a scene that possibly ended up on the cutting room floor could have involved policeman Lindsay's arrival on the scene. As for the film itself, a tight thriller in the true 1970's tradition. So if you're becoming oblivious to violence on the screen, you will probably find it most enjoyable.

Another of Bing's sons (Gary) rates a mention in Charles Hamblett's "The Hollywood Cage" (Hart Publishing Co. Inc., New York. $3.95). If I quote direct from the book it will give you an idea of the general tone of the work:

> "I was having a nightcap with James Mason in the Beverly Hills Hotel. Gary Crosby had just knocked down a man whose wife had insulted his (Gary's) mother, the late Dixie Lee."

The author does a reasonable amount of philosophising and tries to turn a book dealing with the material of the Hollywood gossip columnist into something with more serious overtones. There's a nice double page picture of a bespectacled Bing at a recording session with Dean Martin, Sammy Davis Jnr., and Frank Sinatra, but I imagine that it will be familiar to most readers. The book can be recommended for its rather detailed study of the decline and eventual death of Marilyn Monroe. A lot is written about her performance on set in "The Misfits" and the behaviour on her last picture for 20th Century Fox, the ironically titled "Something's Gotta Give" which led to that film's eventual cancellation. The book is profusely illustrated with high quality photographs of film personalities, many of the shots being candid news shots as opposed to studio portraits. Hamblett spent 10 years in Fleet Street as a showbusiness editor and columnist. It was while working for the now defunct 'Picture Post' and later 'The Daily Telegraph' that he gathered most of his material. Perhaps it was whilst engaged by the latter that newspaper deadlines made him resort to producing copy in the "Gary Crosby in Hotel Brawl" category.

Question: Which show business personality pioneered the use of the Photo Finish camera at race tracks? Answer: Bing Crosby. In 1935, Lorenzo Del Riccio was invited to the Paramount Studios in Hollywood by Adolph Zukor to experiment with wide screen lenses. Nothing came of the tests at the time although they were the basis for the Cinemascope technique introduced by 20th Century Fox in the early 1950's. Whilst on the Paramount lot, Del Riccio learned of Bing's plans to cover the finish line of his Delmar Race Track with a still camera to decide the outcome of closely contested races. Del Riccio made and patented his photo finish camera and its infallible eye first appeared at the opening of Delmar, and has since reversed judges' decisions at many a racetrack throughout the world.

Every so often Bing's name is connected with a film project that fails to materialise. There is considerable doubt whether he will ever play a major role again, although rumours abound. The latest report from the US suggests that he has plans to film with Bob Hope once more. They have bid one million dollars for the film rights to Neil Simon's latest play, "The Sunshine Boys". One of the funniest movies of the 1960's was Simon's "The Odd Couple". He also had great success with "Barefoot in the Park", "Come Blow Your Horn" and "Plaza Suite" amongst others. The synopsis of "The Sunshine Boys" certainly indicates that the film's potential could put it in the same category as Simon's other screen hits: Two ageing comedians who were once a double act are asked to repeat their old act for a charity performance. However, in private life they loathe each other....to me it sounds an ideal Crosby-Hope vehicle so here's hoping it doesn't go the way of previous film plans for which the team have been announced.

Hal Mohr is listed in a recent publication "Great Cameramen", a reference book which attempts to note all the films made by 150 of the world's best

cinematographers. Mohr photographed "King Of Jazz" with Jerome Ash and Ray Rennahan, and he is recognised as the introducer of the camera crane and the innovator of Dolly and Boom shots. His last work to date was on Hitchcock's "Topaz" but he is best remembered for the photography he did during the "King Of Jazz" period, and it is that film that I will be looking at in more detail in the September issue of "BING".

THE MUIRHEAD REPORT ...from RICHARD MUIRHEAD in Scotland

"The story of a man who became a legend within a lifetime"....so announced the 'Radio Times' heralding one of the most fascinating life-stories of probably the most beloved star of all time. "Bing" arrived and certainly made itself known to the public. The BBC are to be congratulated on their thorough advertising campaign. The series itself has certainly come to grips with its intention and has presented a very precise picture of Bing the performer, and perhaps more important, Bing the man. Charles Thompson has left no stone unturned in researching the series and I hope that the episodes ahead continue to prosper in such a high standard of production.

The day on which I am writing this column saw the arrival through the post of a letter from Bing, together with an autographed coloured photo, showing him in great form. He too seems interested in the radio series:

> "Hope you like the BBC radio series. I understand that they've been on the air already there and are going to run for a few weeks.
>
> I have been promised a copy of the tapes when they're finished and I'm interested in learning just what all the people they've interviewed had to say about me and my work."

On asking Bing whether he would be holidaying over here this year, he answered:

> "I certainly plan to get over to Scotland this summer, but I don't know just when. I have the little tournament I sponsor at St.Andrews in September, and I should be there for that if I can make it."

So it looks as though we can look forward to Bing coming over again this year, and who knows....perhaps another television show? Let's hope!

New member and friend Dave Smith of Newcastle has recommended a very exciting 'club' operating in New York. "The Bing Crosby Photo Of The Month Club", as it is called, is detailed at the conclusion of this article. One interesting point referred to in the hand-out is the availability of stills from the 'lost' film "RIPSTITCH THE TAILOR". This was the short that Bing made in 1929 and which was never publicly released. Prints from this should be a great acqusition for the collection. Thanks are offered to Dave for bringing the club to our attention.

The TV screens up here in Scotland have been very absent of Bing lately, and I for one find it annoying when we are being subjected (for the third time in two years) to yet another 'John Wayne Season'. Come on, BBC, how about some originality?

The continual improvement of the magazine is very pleasing. The cover of the last issue was certainly a new one on me and it is gratifying to see the use of some of the lesser-known material on Bing and his career. Within the last two years, the ICC has certainly formed into the finest organisation of its kind for the greatest entertainer in this world. May both continue to prosper!

R.S.V.P. MEANS 'RECORD SALES VARIOUS PRICES' - with absolutely hundreds of 78's for sale every month. Each issue is packed with articles and discographies, so don't delay - write to PETE SEAGO, 5 TOLLET STREET, STEPNEY GREEN, LONDON, E.1.

BING CROSBY PHOTO OF THE MONTH CLUB

The following information has been extracted from a publicity hand-out, distributed by the Candid Movie Star Gallery, 228 E. 10th Street, New York City, NY 10003, USA. Prices quoted within the announcement apply within the United States only, and members are advised to write in the first instance before sending any money. At the time of 'going to press' we cannot guarantee the authenticity of the service provided on the strength of the publicity hand-out, but we hope to publish full details in the September issue, should members wish to wait. The advertisement reads as follows:

> Now you can join the exclusive BING CROSBY PHOTO OF THE MONTH Club without obligation. Here is how it works. Between the first and fifteenth of each month, post to us your cheque or money order in the amount of one dollar plus thirty cents for handling and postage. In return we will send you (or name of gift recipient) one 8" x 10" high-gloss black-and-white photograph of every collector's favourite, Bing Crosby. Each and every photo is hand picked from the famous Candid Movie Still Gallery collection. They cover Bing's golden fifty-plus years in show business. Most pictures are seldom if ever seen by the general public. The photo collection you will be able to build today can become invaluable tomorrow. For example there is the candid shot of Bing relaxing backstage between shows at the now defunct Capitol Theatre, 1932. There are photos from Bing's feature films, as well as shorts, and guest appearances. Including the lost film 'Ripstitch The Tailor'. Of course there will be family pictures....shots with the Rhythm Boys, Bob Hope, Whiteman, Lamour, Garland and hundreds of others. You will be able to follow Bing's career in radio, television and sport. Literally a full biography in mint photographs. Yours for only $1.00 a month and postage. Special offer: Purchase any complete Bing Crosby broadcast on LP or handy new cassette and the photo of the month is included absolutely free of cost. For further details and complete listing of Crosby shows, send $1.50 to Amalgamated, Box 341, Cooper Station, New York City, NY 10003. Watch for other super photo clubs in the very near future, featuring such all time favourites as Frank Sinatra, Judy Garland, Al Jolson, Bob Hope, Dietrich, Fred Astaire and many others.

Another leaflet, distributed with the above information, lists a random selection of LP's priced at $6.00 each. Only one Crosby album is listed (item 128 on the sheet) and the only information given on the album reads as follows:

> Hear the master Crooner in a selection of song hits and comedy from two of his all time greatest broadcasts. These early 30's programmes will be wanted by every fan and radio historian.

Camino Vacaville is the person to address your letters to, if writing to the address of the Candid Movie Star Gallery. In a letter to your Editor, he (or she?) discloses that a special package of five candid Bing pictures is available for $6.00 but supplies are limited. Special photos from Bing's films cost $1.50 each, and posters and sheets are $3.50 each. All orders are sent air-mail.

DO YOU SUBSCRIBE TO "GOLDEN YEARS"?

Edited by the ICC's secretary, Reg Bristo, "GOLDEN YEARS" is recognised as being the finest magazine in its field. Published quarterly, it covers the golden era of dance bands and personalities of stage, screen and radio. £1.05 for four issues and cheap at the price!

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Cash with order, please, to: RON BAXTER, 24 ROPERGATE, PONTEFRACT, YORKS. ENGLAND. Telephone: 2351.

O F F E R S I N V I T E D

Offers invited for the following 78's. Closing date: 16th July.

12" Col.9459 La Paloma/La Golondrina	VG/E
12" Bruns.0134 Pennies from heaven selection/Pennies from heaven	E
Remainder - all 10" Brunswick:-	
02808 I surrender dear/To you, sweetheart	E
02341 Dear old girl/Just one word of consolation	E
02900 If I had my way/Wrap your troubles in dreams	E
02492 Basin Street blues/Bob White	VG/VG-
03220 Please/You are the one	E-
03278 Shepherd serenade/Do you care?	E
03313 Deep in the heart of Texas/Blues in the night	E-
03321 Moonlight cocktail/I don't want to walk without you	E-
03636 In the land of beginning again/Aren't you glad you're you	E
03708 People will say we're in love/Oh! What a beautiful morning	E
03802 Smile right back at the sun/My heart is a hobo	VG/VG-
03813 South America, take it away/Feudin' and fightin'	E-
05000 By the light of the silvery moon/Beautiful dreamer	E

BERT BISHOP, "Tideway", Imperial Avenue, Maylandsea, Nr.Chelmsford, Essex.

NON-BING 'want' by the Editor:- A copy of the UK 'Top Rank' album, entitled "AL MARTINO" (featuring such numbers as "Time after time", "They didn't believe me", "And I have you my love", etc.) £4 paid for a copy in new condition, or will offer material in exchange. Details on request.

COME BACK, BING (Reprinted from 'GOLF WORLD', June 1973 issue)

Crooning Bing Crosby, who played last year, has been invited back as a major attraction for the Texaco Pro-Am in aid of the World Wildlife Fund at Southport and Ainsdale on September 30th. Other invitees who should draw the crowds will be Britain's Ryder Cup team who will have taken on the United States at Muirfield a week earlier, a selection of top overseas professionals and Britain's Walker Cup side.

Major attraction as far as the pros are concerned will be the increase in cash. £7.500 is pretty hefty prize-money for one day's work!

BISHOP'S BENCH

Sit a spell....more from the pen of BERT BISHOP

Delighted at being able to hear Bing sing part of his first 'public performance' song on 'PARKINSON', and intrigued by the ambiguity of the lyric he gave us, I thought I would track this one down to try and establish the actual title and uncover the meaning within the words of the ballad. Was Bing singing to, for or about "Alice Ben-Bolt" as he told us the song was called?

Bing thought it was a Scottish song, but contributor/member Richard Muirhead, was unable to trace the origin or correct name spelling within the realms of his native Scotland despite diligent searching, for which I thank him.

Whilst browsing among the less sought after section of literature in a local bookshop I chanced across a handsome volume entitled "THE PARLOUR SONG BOOK - A CASCADE OF VOCAL GEMS" edited and introduced by M. R. Turner and published by Michael Joseph. There, in the index, was a song entitled "Ben Bolt", and a quick flick to the relevant pages revealed all; words, music and comprehensive notes. A reference to the verses that Bing sang, as quoted in "BING"-29, page 26, will make an interesting comparison with the verses that follow here. The title change and the punctuation are all important which now make the full meaning of this poignant ballad become quite clear.

"BEN BOLT"

Written by: Dr. Thomas Dunn English

Composed by: Nelson Kneass

Oh! don't you remember sweet Alice, Ben Bolt,
Sweet Alice with hair so brown?
She wept with delight when you gave her a smile
and trembled with fear at your frown.
In the old churchyard, in the valley, Ben Bolt,
In a corner obscure and alone,
They have fitted a slab of granite so gray,) repeat.
And sweet Alice lies under the stone.)

Oh! don't you remember the wood, Ben Bolt,
Near the green sunny slope of the hill;
Where oft we have sung 'neath its wide spreading shade,
And kept time to the click of the mill?
The mill has gone to decay, Ben Bolt,
And a quiet now reigns all around,
See the old rustic porch, with its roses so sweet) repeat.
Lies scatter'd and fallen to the ground.)

Oh! don't you remember the school, Ben Bolt,
And the Master so kind and true,
And the little nook by the clear running brook,
Where we gather'd flow'rs as they grew?
On the Master's grave grows the grass, Ben Bolt,
And the running little brook is now dry;
And of all the friends who were schoolmates then,) repeat.
There remains, Ben, but you and I.)

Dr. English, a resident of New Jersey and a scholarly man, wrote the original lyric as a poem. When the words were adapted for the song, considerable changes were made - particularly the character of the school-master who in the poem was "mean and cruel". Also, the children...."where we bathed in the brook", were practising unsuitable behaviour for a parlour song! Not unnaturally, Dr. English was displeased at the adulteration of his lyric and later disowned the song. Nelson Kneass worked as a black-faced minstrel in 'The Eagle Ice-Cream Parlour' in Pittsburgh and was not averse to publishing others' work - even trying it on with a Stephen Foster song. The tune to "BEN BOLT" came from an old German song! I think we can safely say, though, that in its parlour song form it does originate in the USA.

It's always worth looking up 'Crosby' in any work of reference or index to biographies and such. Bing is all around us. My latest find is as follows:

BING CROSBY AND BOB HOPE

Like Webster's Dictionary, we're Morocco bound.
(Film: The Road To Morocco)

This punning title line is to be found in 'The Penguin Dictionary Of Modern Quotations'. Normally, credit is given to the author(s) of listed quotations herein, which in this case would be Van Heusen and Burke, presumably - they wrote the song from whence it came. Surprising, then, that our globe-trotting heroes are thus honoured and although they delivered it in one of their most memorable duets I can't say that I've ever heard it quoted in any other context. Maybe the compilers are Bing fans! I wonder, can any reader think of a genuine Bing quote that would be suitable for inclusion in such a publication?

THE GUNN REPORT

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HOPE'S NOSE

Norman Toogood recently sent Bing a map of the coastline at Torquay, where there is a projection of rock known as 'Hope's Nose', and which, if viewed from a certain angle, bears a great similarity to Bob's famous nose! Bing wrote the following reply:-

May 18, 1973

Dear Mr.Toogood,

Thanks for your letter, and for the map and the story of "Hope's Nose". I can't believe it was named after him - even though he is a very old gentleman! But maybe Hope was named after the promontory.

Glad the radio broadcasts are going well. I've listened to the tapes of the first couple which they sent me, and I thought the BBC people did a fine job of editing.

They had so much material to work into an hour show - or however long the show runs each week - and to know what to eliminate and what to retain must have been quite a decision for them, and must have involved a lot of very tricky editing.

Thank you for the birthday wishes. I was in Mexico for the day. Had quite a fiesta down there, with cake and all the trimmings.

Warmest best wishes, and thanks again for your letter and the news it contained.

Always your friend,
(signed) Bing
Bing Crosby.

FREE ADVERTISING SPACE in every issue of "BING" for your set-price record sales lists. Send your lists to the Editor, clearly indicating titles, labels, numbers, conditions and prices. A small charge is made to non-members.

BING TOPICS FROM HULL

by ALF FARROW

Sorry not to be with you in the last issue but a bout of bronchial illness prevented me from putting my fingers to typewriter at the deadline time for items to be in. Anyway, in this issue I will attempt to catch up with Bing topics as I have seen or heard them for the last two or three months.

Only today (Saturday, 19th May) a neighbour hailed me from her garden wall and asked me if I had seen Bing in "Dr. Cooke's Garden". I said that I had indeed seen it and she added, "My! Wasn't it good?...an excellent film and a lovely change from some of the rubbish we see on television!" And I couldn't agree more with her for it was a good film and I enjoyed it very much. She also commented on how Bing looked, wearing a beard and a moustache - "Very distinguished and his acting was great". How about that then?

Well, we are all now in possession of the five 'Coral' albums we were promised, and I for one am highly delighted with them. And judging by the reports from Newcastle and from my record shop manager, they are selling very well! I do hope that these reports are true because on them depends the question of whether Geoff Milne will consider negotiating for more of these re-issues.

In a recent "Desert Island Discs" programme, Mike Yarwood picked as one of his records, Bing's "White Christmas", but I have yet to hear Mike do a take-off of Bing! I did hear and see a couple of impersonators do a sketch of Bing and Barry Fitzgerald, and it was very good, too.

Retiring for the night at about midnight on 15th January, I heard Bob Holness end his programme with Bing's "Wrap Your Troubles In Dreams". Thank you, Bob, for an excellent nightcap!

Does anybody watch 'Popeye' cartoons? Very interesting for every now and again, up pops a Crosby tune....recently I've heard "Love In Bloom" and "June In January".

I thoroughly enjoyed the re-showing of "Blue Skies" last January and I could watch it time and time again. "All By Myself" is, to me, the highlight of the film because it is so simply done. It is quiet and serene and performed with such artistry that it looks so easy. And then along comes "The Bells Of St.Mary's" - and what can one say about that film without repeating oneself, except to say that it is a 'beat', as our Aussie friends would say!

Nice to see Gary Crosby in an "Ironside" film recently on BBC.

Stan Stennet gave out with a great version of "Pennies From Heaven" in "The Golden Shot" on ITV a few weeks ago, and what took my fancy was that Stan sang the verse. And then we have Val Doonican coming along with a smashing version of "Lazy" - and not to be outdone, Marilyn Monroe also does an excellent job of the same tune! To end these Bing-pics, "Sing Something Simple" (Radio-2) recently featured a beautiful arrangement of "I Found A Million Dollar Baby". I like listening to these Bing songs from other artistes, but I do object to, and abhor some singers when they 'murder' Bing's songs like someone did once with "Old Blue".

Well, we are half way through the Bing series on Radio-2 and up to now I think they are absolutely first-class! Items of news we haven't previously known keep coming through, and one or two songs that I, at least, have never heard before. No doubt these chapters of Bing's career have been reviewed elsewhere in greater detail, but no matter what is said about them - praiseworthy or otherwise, I think that if the standard is kept up until the last programme, we should consider ourselves very lucky to have had such an outstanding programme about our head man, Bing Crosby. Furthermore, it is my opinion that Douglas Fairbanks is doing an excellent job as compere of the series.

Bruce Wyndham ended a long list of wedding congratulations on Saturday, 7th April by playing "True Love". There's a Bing song for every occasion, isn't there? Cheers for now!

To obtain full details of THE INTERNATIONAL AL JOLSON SOCIETY, please drop a line to the English representative, Geoff Warne, 21 Bladindon Drive, Bexley, Kent, DA5 3BS, who will be happy to welcome you into membership of the finest organisation of its kind. Please mention the ICC when writing.

SO YOU THINK YOU CAN SING LIKE BING? — ICC COMPETITION

Here's the ideal opportunity for all male members who own a tape recorder to demonstrate their skill in impersonating the Old Groaner, and the most realistic performance will win a prize! Entries will be judged by the Editor's wife, Susan, whose pleasurable task it will be to carefully listen to all tapes and decide which members voice bears the closest resemblance to that of Bing. Prizes will also be awarded to runners-up in second and third places. Here's all you have to do....using a small spool of tape and recording at 3¾ i.p.s. on either 2 or 4-track, sing the three songs which Bing introduced on the 'PARKINSON' show (Christmas, 1972) namely "Ben Bolt", "One Fleeting Hour" and "Rover". The lyrics are as follows....

"BEN BOLT"

"Oh, don't you remember sweet Alice, Ben Bolt?
Sweet Alice with hair so brown.
You laughed with delight when she gave you a smile,
And you've trembled with fear at her frown.

On the master's grave grow the lilacs, Ben Bolt,
And the running little brook is now dry,
And of all the friends who were sweethearts then
There remains, Ben, but you and I."

"ONE FLEETING HOUR"

"When the twilight of eve' dims the sun's last rays
And the shades of the night gather fast.
There was one fleeting hour that I prayed would stay
Full of joy and of pain that's past...."

"ROVER"

"I got a dog named Rover. Here, Rover! Come Rover!
He roves around all over, he's only home three times a day.
(Whistles dog to the tune) I'm looking for my dog called Rover.
(Again whistles to the dog) I'm looking for him now all over.
He's a hunter's dog all right.
Say, he keeps me huntin' day and night!
This is what I worry over.
*Say, who put that 'rove' in 'Rover'?
(Whistles up dog) My whistle's getting dry.
Sometimes I wish I were a tree, then Rover'd have to look for me!
Oh, where's that doggone dog gone, dog of mine?"

Send the tape, together with your name and address, to the Editor. Closing date: six weeks after the appearance of this magazine. The results will be published in the September issue of "BING".

---

*This line was incorrectly omitted from the lyrics as printed in the March issue of the magazine.
Note, also, that the lyrics to "Ben Bolt" (typed above as Bing sang them on the show) differ slightly from the original published version of this song. See 'BISHOP'S BENCH' in this issue.

THE BING CROSBY MINI-DISCOGRAPHY — REPRINTED!

An invaluable companion to "THE A TO Z OF BING CROSBY", and recognised as being one of the most useful works of reference currently available to collectors in this country. A fully revised and up-dated edition is now in preparation, and copies will shortly be made available to members. Reservations will now be taken by the Editor.

POPULAR REPRINTS

Some while ago, we discussed the possibility of delving into back issues of the magazine and re-printing articles of considerable merit, that were worthy of being brought to the attention of new members. For this issue, IAN ARNOTT (Culcabock, Inverness) has selected what he considers is "a gem that no matter how often I read it, still reduces me to tears. I feel sure that neither Fred Reynolds who wrote it, nor our former Editor Frank Murphy to whom it is aimed, would deny any of our new members the opportunity of enjoying such a skilful and humorous piece of writing."

Therefore, we have pleasure in presenting Fred's aptly titled article:

TO FRID FROM FRUNK

It is not, you will understand, my purpose to give concern to the many regular readers who rejoice in happy association but I must report that my relations with Frank Murphy the editor are becoming less cordial. And it is all his own fault. We used to be so friendly: "Murphy", I would say, "that's a good little magazine you've got; well done my good man." "Thank you kindly", he would instantly reply touching his cap, "you are the brightest jewel in its crown". What then has caused the rift in the rapport? Nothing less than that secretly, underhandedly, he has been taking instruction on how to type.

For many years I held the undisputed distinction of being the world's worst typist, the opprobrium from which kept me awake at night for long seconds. I held the championship against all comers, was even worse than the office typist and possibly the most stupendous failure since the Edsel motor car. Then one day, long ago, out of the blue of the night, I received from Frank my first letter. It filled me with pleasure quite apart from the sunny nature of the contents I gazed with rapture at the pages, and if it wasn't a real psychedelic experience it was the nearest thing to it, without actually taking LSD. "Deer Frid" it began. "I wus hippy⅛ git etc. etc." You will be quick to see what a boost this was to my ailing ego. After much perseverance I had reached, with the 'pick and peck' system, a top speed of 14 words a minute with only seven errors, but I still couldn't persuade myself that I was good. All practice had brought nothing but despair but now, in a tice, the whole scene had changed. The spelling in Frank's letter was of such appalling insensitivity and the appearance of it so bizarre that the task of deciphering it might have seemed hopeless. Not so but far otherwise and atrophied indeed would my imagination have been if it had not leapt at the prospect held out, the letter would have repaid not only deciphering but setting to music.

That first letter became for me a thing of beauty to exceed anything that inspired Keats. I had it framed and set in a prominent position and whenever I felt low would fondly gaze upon it. So through the years our correspondence blossomed. Early letters from him were decoded only after numerous alphabetical permutations and invariably contained the "Frid" salutation and the concluding "Weby jest vithes, Frunk". When I once mentioned to Frank that I had somehow managed to get my finger stuck between L,;O and P he cheerfully urged me "nit to wurry" as he had twice had his thumb under the roller. It is true, of course, that my own success was still less than total but I recall fondly how I sent him a subscription when I thought he was starting another club for somebody called "Wing Crumby". I remember too, that he once informed me that a new record had been issued in the CLP series and I had a large City Store turn out three branches and a warehouse before I realised that he meant CBS. That was my fault, of course, for by now we knew each other's form and our only real difficulties were caused by vital words being incorrectly typed. It came as no surprise when he referred to the "immoral Bing" as in our two-man super league one dropped letter presents no problem at all, but a stranger reading our correspondence would never crack the code. If SMERSH had used the system it would have driven 007 out of business before he could say "Dr. No". "Dear Frunj" I would say. "Di let me know whin to send thi stenvil" and he would reply "Dwar Frid. Kot mr jabe ut as qyiclly ad piddable". (You will see how superior was my skill). In 'CALL ME LUCKY', Bing said he was variously called "Bing Crovony" and "Bim Crossland" but Frank's letters reached imagina-

tive heights reserved for rarer minds. I rather liked his "Bang Bromby" and his succulent reference to Bing's recording of "Mu osle if gilded creams" was most refreshing. Later, when Frank told me that he would "white before Xmaz" I realised that he had struck yet again.

A friend of mine, a director of a small firm of stationers, lets me have Correctine cheaply and usually sends me a complimentary bottle for each article I write. I understand that Frank raised some funds for the club by selling my colourful stencils as abstract works of art, reminiscent of Pablo Picasso's pink period. It will, I am sure, be difficult for you to keep a dry eye in your appreciation of my extreme concern in receiving from the perfidious Murphy recent letters showing a marked improvement in his typing ability. Not only does this seriously undermine the osoteric value of our exchanges but it also relegates me to my former position. I can conclude only that he is jealous of my skill and has resorted to secret lessons and practice or that he has just discovered that he should remove his gloves (sneer! sneer!). Unfortunately, just as I was about to say something really nasty and work in a little appropriate invective, I find that I have come to thi and ob my lazt byttle of cOrrictyne flued. Jost my lick.

FRID R$^{7}_{8}$YN&lDS.

(EDITOR's comment: Members contributing to this series should quote the issue number in which the article first appeared, and also state the reasons for their selection).

PRESS TALK

What the papers say about Bing....

From THE EVENING STAR and DAILY NEWS (Washington D.C., Thursday, 21 Dec. 1972)
The old black upright piano looks like a packing crate in a company of queens in the humid basement storage room at the Smithsonian Institute. It has never made beautiful music like the others around it. Indeed, some of the sounds would have been banned from any self-respecting fraternity house. But the piano, you see, is the one of which Irving Berlin wrote "White Christmas", a song that has sold 85,000,000 records. The Bing Crosby version alone, Berlin says, has passed the 25 million mark. "White Christmas" was written in 1939 and put away in a trunk only to be dug up for the Bing Crosby - Fred Astaire musical, "HOLIDAY INN" by Irving Berlin. Given to the Smithsonian Institute by Berlin, the piano is the only one in the museum's collection that belonged to a famous songwriter or composer.

EASY LISTENING (June 1973) contains a three-page article about Bing and the current Radio-2 series of his life and times, written by Ba[illegible]n Willey (the producer of the series). Obtainable now from all newsagents in the UK.

TV GUIDE (America's Television Magazine) (24 March, 1973)
There's nothing like getting an early start, so Bing Crosby is already taping his NBC Christmas special in Sun Valley, Idaho. Connie Stevens is a guest star.

MOST SUCCESSFUL RECORDING ARTISTE

Re-printed from the October 1972 'GUINNESS BOOK OF RECORDS'....

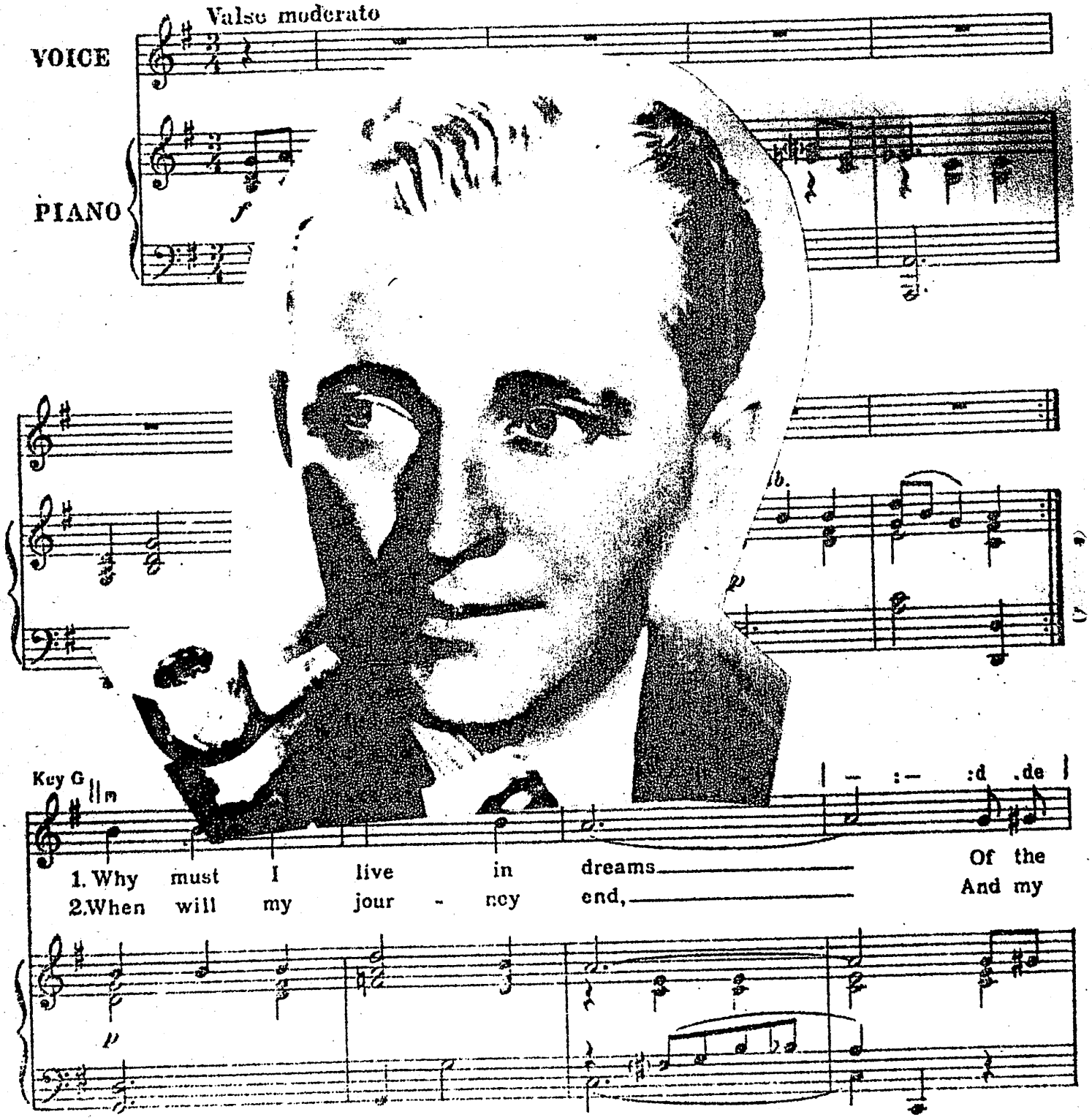
On 9 June 1960 the Hollywood Chamber of Commerce presented Harry Lillis (alias Bing) Crosby, Jnr. (born 2 May 1904 at Tacoma, Washington) with a platinum disc to commemorate a sale of 200,000,000 records from the 2 600 singles and 125 albums he had recorded. On 15 September 1970 he received a second platinum disc for selling 300,650,000 discs with Decca. It was then estimated that his global life-time sales on 88 labels in 28 countries t talled, according to his royalty reports, 362,000,000. His first commercial recording was "I've Got The Girl" recorded on 18 October 1926 (master number W142785 (Take 3) issued on the Columbia label). The greatest collection of Crosbyana by Mr. Bob Roberts of Chatham, Kent, includes 1,677 records.

****
* THE REMAINDER OF THIS ISSUE HAS BEEN COMPILED AND TYPED BY THE SECRETARY *
****

WHERE THE BLUE OF THE NIGHT

(MEETS THE GOLD OF THE DAY)

Additional Lyric by
LEO HERBERT

Words and Music by
ROY TURK, BING CROSBY &
FRED E. AHLERT

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MADE IN ENGLAND

WITH THE NECESSARY APOLOGIES TO HOAGY CARMICHAEL - - -

REG BRISTO

"Sometimes I wonder WHY I spend the lonely nights?
Typing away like mad...when no-one seems to read it....!"

I grossly exagerrate, of course, for I know readers are appreciative of the efforts of young John Bassett and myself - and I was particularly appreciative of the nice letters I had concerning the piece I did in the last issue about Perfection, or Rather the Pursuit of Perfeotion.

But, I MUST ask my very good friend - indeed, collaborator! - PETER TANNER, not to mention the aforesaid young John, to stand in the corner! Their "crime"...well, you've just read that (a) readers do NOT keep a note of when their subscriptions are due, and (b) that the "hard-working secretary" will no doubt work out something on the lines of a printed-slip reminder when such subscriptions are due!

Ah me, hard-work counts for nothing! It has been standard practice ever since we "went into business" (I use the term loosely!) to send out not only a "reminder" slip, but a very courteously-worded reminder that subscriptions are "now due"..... So shame on the two mentioned.....But it gives me a chance to say a word about subscriptions before we get on to the real business.

Not only do I send out a "reminder" with the relevant issue - but I also send a second when no word is received. Most readers know this....but, BUT, I can no longer do the "hat-trick" with three reminders! I have to take the view that if a member does not renew after the second time of asking (nearly matching the banns of marriage) I perforce must reluctantly conclude that

(a) The member has lost interest in Bing Crosby - which of course, is quite unthinkable...

(b) Has lost all his money on Stock Exchange dealings - laugh ye not, my friends this HAS happened to a ICC member, but only one - or has lost his resources through some other grievous circumstance...

(c) Is so incredibly forgetful - absent-minded? - that he will let a year or so go by before it dawns on him with a start of guilt that he HASN'T SEEN A "BING" lately.... and "I'm terribly sorry about this....here are my subs. for the next two years...and please send me the numbers I've missed...."

And that is where the real penalty of forgetting subs. comes in: this annual subscription of £1.05p, now that VAT has put 10 per cent on, is so low that I just have to keep my fingers crossed that I can pay when I order, say, £70-worth of paper, ink, envelopes, stencils, etc. etc....and that there will even be enough to pay the extortionate postage bills when I HAVE produced BING! so that it plops through your letter-boxes fairly on time. This is not - yet - a prelude to announcing an increase: I abhor the "jumping-on-the-bandwagon" of rising prices until it becomes a matter of life or death for the ICC. But the razor-edge nature of our economy between solvency and debt means I do not extravagantly print more copies of the magazine than I know to be required - perhaps a score or so to accommodate new members, and to meet agonised heart-cries like ".....my wife has accidentally burned my copy of BING...can you possibly replace? " Ah yes my friends, THAT has happened too, more than once! So, when belated subs. do eventually turn up, begging for the missing copies, I am just as anguished to have to say "Sorry: there are none available...."

When a "late arrival" has been distraught in his appeal, I have even surrendered my own file copy of the magazine! Only once....

Readers will be aware that the printed slip-reminder does arrive with the relevant copy of the magazine - and happily, of course, 95 per cent of readers lose little time in forwarding their annual dues, being well aware of the remarkable value they receive! And naturally, this makes me, your Secretary, very happy and relieved. More than that, it is only fair that I declare quite openly that a few members do in fact considerably exceed the modest payment stipulated. I will not name any of them for I know that is the last thing they want me to do, but they know that their altruistic action is highly appreciated.

And this is not a hint, broad or otherwise, that all should do this: I know that some members do indeed have to watch their little luxuries very carefully indeed - and as far as I am concerned, all members are keen and honourable members if they remit when they get their reminders - for the modest sum mentioned.

But, I'm sure you will all agree that it is not unreasonable, when the second request goes, or seems to go, unnoticed, that I cease posting the magazine to the members concerned.

And, it is a plea that renewal is made promptly when requested....and so save oneself - when it IS pure forgetfulness - the disappointment of missing out on issues of BING. Here endeth the lesson, and my apologies for this little homily on what are just the bare economic necessities....except for one other thing.

Overseas members, particularly American, are cordially requested to remit by means of either International Money Order, or any other International system that may be available to them. It is a sombre fact that cheques, payable by obscure (as far as the UK is concerned) banks cost so much for OUR bank to negotiate that the actual sub can be reduced by as much as 50 per cent! I mention American readers, with apologies, because America does seem to abound with private banks - although, of course, the larger banks do have a London office, and that facilitates negotiation.

All clear? The co-operation of the large proportion of members is, of course, cordially appreciated ....and now, to the real business of BING - or is it!

SURPRISE! SURPRISE!! SURPRISE !!!

FRANK SINATRA IS TO MAKE A "COMEBACK" ! Well, whaddya know! Not to me, though. I freely forecast when his "retirement" received such publicity a couple of years ago that the only certain thing was that - he would make a "comeback"! This will, of course, delight many people. Me? I couldn't care less.....just as long as Bing jogs along, with no highly-publicised "retirements" to be followed by pathetic "comebacks"..... but he won't, naturally.

I so prefer his honest, his completely frank, answers when he IS asked about retiring: "Retire? I couldn't.....I'm the complete 'ham'...set me in front of a camera or a microphone and I react...." Not only that, Bing points out that an official and complete retirement would immediately place a lot of people out of work - he prefers to do a show "when the right one comes along", to make his 16 or so guest-appearances annually - and most thankful of all, make an album when suitable opportunities occur. And that suits just fine.

What an unbearably bleak prospect if Bing did "officially retire" - and we knew there was nothing, but NOTHING, new Crosbywise to which to look forward.... Thank you Bing, for everything - and retire at your peril! Carry on that glorious, completely unique, career. It cannot last too long - or long enough - for every one of us. Let the "newa fellers" retire, by all means. There would then be blessed peace instead of the caterwauling that today not only passes for "stardom" - sic - BUT, YE GODS,

SUPER-STARDOM!

"THEY SHOULD KNOW....."

The truly fabulous appearance of Bing Crosby at Shephards Bush a few months ago to make that historic TV show with Michael Parkinson, so comprehensively covered in these pages as it certainly should have been seeing it was one of the most mmmentous Crosby-events ever, was not, alas, without its slightly sour moments.

This is grievous to report, but it stems from the fact that when Bing's hours-long "ordeal " at the TV Centre was finished he did not further subject himself to the further ordeal of meeting the hundreds of people who, not unnaturally, stayed behind at the Televion Theatre in the hope of meeting him, shaking his hand, and thanking him for a life time of pleasure. One understands the desire of his admirers to achieve this chance-in-a-lifetime opportunity. I would have welcomed it myself.

But, I fully understood why Mr. Crosby felt unable to further prolong his exhausting visit - and I hasten to point out that I am certainly no paragon of forbearance. Indeed, its not unusual for me to be described as an "impatient what-name".....I certainly waited behind, darting to various exits of the Centre, hoping that I would at least see Bing depart, even if no chance of a word presented itself. And in the event, I DID see Bing at fairly close quarters...but not the slightest chance of a word. But I was satisfied: I'd seen Bing "off-duty" get into his limousine, and cheerfully, IF MAREDLY TIREDLY, drive away.....and I had had the tremendous thrill of seeing him "on duty" in the flesh for the first time.

Let's go over a few facts again. Bing is not a young man. Granted, we all know that - we even know for certain now that all those people who have been so concerned to prove that Bing was in fact born in 1901 instead of the 1904 most reference books gave have been proved right.

In the days preceding the TV show appearance, Bing had been up and down the country, to Scotland, playing and organising charity golf, and tournaments - and, don't forget, continuing to meet thousands of well-wishers and admirers in the process, a never-ending stream. He had, one imagines, various business conferences, he had had the BBC representatives, he had had social engagements, he had one must also imagine, to keep in touch with his family in America as well as his affairs generally - and one can only hope he found SOME time to relax, difficult though that be to imagine.

Then came the BBC show which, though he made it appear virtually effortless, no-one but a fool would doubt was a strenuous exercise.

Look around, my friends, at any man of 71 of your acquaintance - perhaps your have a father of that venerable age - and ask yourself if you would subject him to the schedule only glossed over above? It would be inhuman, for my money.

In fact, I would submit, that Bing's activities during his stay in Britain would have daunted, if not exhausted, a man half his age.

Bing is, alas, well aware now that his "non-co-operation" has been remarked upon here. This is plain from a letter our member, Olive Gregory, of Wirral, Cheshire, has received from the maestro. It is, in fact, one of the longest letters I have ever read from Bing, being well aware of his laconic terseness. The receipt of this letter sent Olive "over the moon" - as well it might. It read as follows:

Bing Crosby

March 19, 1973

Dear Miss Gregory:

I do appreciate very much the thoughtful kindness that moved you to write me recently - well not recently, I see it has been a couple of months ago, and my reply is long since overdue - and I want to thank you for the letter.

I'm very glad indeed that you saw the Michael Parkinson Show. This was fun to do. He's a nice man to work with.

I'm sorry that some of the people who came to the show were disappointed that I was not willing to stay behind and sign autographs.

There were so many and I had an important engagement elsewhere, and I just couldn't stop at that time to sign autographs. It gets so involved when there are so many people.

I suppose they understand this - or they should.

Glad you got a couple pictures of the tournament at Southport. That was a great trip. I enjoyed playing there very much. It's a nice golf course and I had great fun with Bruce Forsyth and Gary Player.

I've been hearing about all the exposure that I've

gotten over there in England in recent months - both on the radio and television - and now BBC is going to put on a 13-week radio program about me and my career.

These fellas have been over here for three or four months, interviewing various people and getting material for the show. I think after that program is finished, nobody in England will want to hear anything more about me at all. But maybe not.

I certainly have some wonderful friends in England, and I'm proud to number you among them.

All best wishes to you and your family -

As ever,

Bing

Bing Crosby

BC:lm

Miss Olive Gregory
"Ebenezer"
20 Joan Avenue
Moreton
Wirral
Cheshire, England

Anyone would, I am certain, be highly delighted to get such a letter from the maestro himself. Olive certainly was - listen!

> ".....I was in a daze for days....the next best thing to meeting him face to face...wonderful to think that Bing bothered to write such a wonderful letter to me - me! Unbelieveable, isn't it, that Mr. Crosby should say HE is proud to number ME among his many friends....
>
> "Surely Bing wasn't serious when he wrote that when the 13-week radio programme was finished, nobody in England would want to hear anything more about him. Doesn't he know by now that we'd have him for breakfast, dinner, tea and supper, day in, day our, year in, year out....?"

Very understandable sentiments from Olive! Although I know from other sources that Bing was aware of a certain amount of discontent over the non-signing non-appearance, Olive did take the opportunity, in her letter to Bing, to remark that it seemed a pity that some held the opinion he was public property - and that she would have been more than satisfied just to have been under the same roof!

Allowing for Olive's tremendous enthusiasm for Bing, I think her point is very, very, valid - as I've indicated in my introduction to this very friendly letter from Bing.

Anyway, clearly Bing expects his friends to understand. It may be worth pointing out too, that some of today's super-stars (I use the word ironically) whose vocal efforts are bizarre compared with those of Mr. C. travel around with strong-arm bodyguards! I doubt if Bing has ever resorted to that, but it is conceivable that once he did find it necessary to have secretaries or some such office accompany him, perhaps a public relations man. Failing to understand not only Bing's undoubted weariness and the pressure of his evening engagement, it may have helped I suppose if someone had come out and explained the situation facing Bing and expressed regrets for his non-appearance. I myself wouldn't have found it necessary - but if, say, someone from the BBC had undertaken that courteous mission it may have saved some of the waiting admirers some frustration.

@@@

"A very baleful influence....." Would anyone disagree with that? Not I, for certain. I am utterly convinced that the violence, not to mention the other licentious factors now being held as highly desirable, portrayed in so many media today are indeed having that baleful influence....and this cannot be gainsaid by those unseeing people who say "....ah well, we were the same when we were young... live and let live..." Quite mistaken is that viewpoint. It is not a myth that there is more violence and degradation abounding these days....just look around; and if that's not enough consider the STATISTICS for drunkeness, violence, crime, abortion and all manner of ills prevailing today.

Still, BING is no pulpit and assuredly I'm no preacher, but it seems to me we have another reason here for earnestly endorsing Bing's level remarks.

++++++

dearly years of recording. It's a pity that you don't talk enough in your magazine of Bing with Pops (Whiteman) - the 20's and the early 30's are more interesting (for Crosby) than the 40's and 50's - okay?????

"Whiteman's is an unforgettable orchestra, and I hope that the next time you talk more of the Bing's Whiteman Days - and on the front cover of your magazine a very beautiful photo of Whiteman Orchestra! - with Bing or not, of course. Thank you again.

PS. Can I obtain the photos &c. of Whitemans band?

++

Isn't that a delicious letter? Though clearly, we're going to have our work cut out to please Gilles with every issue. Perhaps we should call it the Pops/Bing Circle - and magazine! If anyone would like a most engaging French correspondent, especially if you share Gille's views on the best part of Bing's career, the full address is:

Gilles Brissonneau,
9, Allee du Mt. des Rossignols, 33120,
Arcachron, FRANCE.

And if you have some pictures to spare of the Whiteman Band (with or without Bing, ye Gods!) you will obviously put Gilles in Seventh Heaven.

Actually, Gilles misunderstood my letter to him - after all, he has an excellent attempt at good English and I daren't risk a reply to him in French. What I said was that Bing's recording era with the Paul Whiteman Orchestra was only a small part of Bing's recording career. Which, undeniably, it is. I certainly did not say it was not epic - how could any Crosby fan say that?

In fact, it was momentous for so many reasons. For instance, it was Bing's first big break; he played rather "fast and loose" with Pops with the active co-operation of Al Rinker and Harry Barris; he made his first screen appearance; he spent his one and only term of durance vile (prison!); he was forbidden to sing with the Whiteman Orchestra by the management of the famous Paramount Theatre; he made his first broadcasts, even if he wasn't mentioned by name on them; he made his first records of any consequence; he went over big - and he flopped....all of these things with the unforgettable orchestra of Paul Whiteman. And of course, finally he was SACKED by Pops! Oh yes, quite an important, very important, part of Crosby's career.

And, of course, Gilles cannot know that we have dealt very extensively with this part of Bing's career - if I remember rightly Paul was one of the first accompanists dealt with in the series: "Bing, Accompanied by....." though it should be pointed out once more that while in a strictly technical sense Bing was accompanied by the Whiteman orchestra, it is more accurate to say Bing "sang with" the Whiteman Orchestra. He made very, very, few solo appearances - most of them were with duos, trios, choirs, and the Rhythm Boys, of course - and was just one of a battery of vocalists. Still, Bing laid tremendous foundations for his career under the Whiteman banner, and I assure Gilles, none of us under-rates this, or indeed, underestimates the importance of Bing's years with the late-lamented Paul Whiteman.

I suppose Bing's recordings with Whiteman can best be described as an aperitif - whetting the appetite for more, consisting as they did of "vocal refrains". It is their very brevity which makes so many younger members rather dissatisfied with them. They are attracted to Bing's vast repertoire of solo records accompanied by John Scott Trotter, Victor Young and others; they subsequently learn of Bing's historic beginnings and eagerly seek out the records. Then, because of the "vocal refrain" angle are, to an extent, vaguely dissatisfied with them.

In case Gilles doesn't know, Bing made 96 records with Paul - 97 if we include the Rhythm Boys Reunion track, and that they have appeared on many microgroove reissues -

not the whole 96 of course, but the best of his efforts.

Perhaps the most attractive album is the CBS 66210 "THE BING CROSBY STORY" which contains the following titles with Paul and Bing :

1. Wa-Da-Da.
2. 'Tain't So, Honey, 'Tain't So.
3. My Suppressed Desire.
4. Makin' Whoopee!
5. Louise.
6. Without a Song.
7. If I Had A Talking Picture of You.
8. After You've Gone.
9. You Brought a New Kind of Love to Me.
10. Livin' in the Sunlight, Lovin' in the Moonlight.

Then there is another CBS double-album, No. 66206, with the following Whiteman/Bing numbers:

1. Happy Feet.
2. A Bench in the Park.
3. I Like to Do Things for You.
4. So the Bluebirds & The Blackbirds Got Together.
5. Song of the Dawn.

There is the recent BING CROSBY, RCA Victor LSA 3094 with

1. Mary.
2. Ol' Man River.
3. Make Believe.
4. Lovable.
5. I'm Afraid of You.

I'm Coming Virginia is another Whiteman number that has made several LP appearances. There are several others, of course.

While, as I've already said, never underestimating the importance of Bing's efforts with Whiteman from an historical point of view, his next step - that with Gus Arnheim's Orchestra at the Cocoanut Grove, is for my money, much the more interesting. And I suppose this is because Bing did much more solo work with Gus. And as I happen to be as fond of the Arnheim Orchestra as Gille is of Paul Whiteman's (I like its "tighter" plsying)I find this period particularly attractive. Especially with songs such as

1. Thanks to You. (this I consider one of Bing's finest "vocal refrains" ever)
2. I'm Gonna Get You.
3. The Little Things in Life.
4. One More Time.
5. Them There Eyes.
6. Fool Me Some More.
7. It Must be True
8. Ol' Man River.

This last-named, Ol' Man River , is often cited as a typical example of Bing's completely new approach to vocalising - perhaps because it was such an informal contrast to the sonorous tones of Paul Robeson, then coming to the height of his fame, particularly with this song. It offered an appealing contrast, at least.

So, you pay's your money etc., and I hope Gille will at least be satisfied with this issue and its Whiteman content. But it is not purely for his benefit: I'm sure many other readers will like this little historical excursion. But Gille can at least rest assured that we admire the Whiteman Band with him - and I for one certainly share Bing's estimate of Paul Whiteman: He stood out above other bandleaders as Mount Everest stands out above other mountains...." (vide "CALL ME LUCKY").

FROM THE "DAILY EXPRESS" 27 June 1973

One almost expected him to break into: "Where the Blue of the night..."

But Bing Crosby, the old groaner who seems to go on getting younger, was in New York not to sing for his supper but to warble the city's praises.

Snappy as ever in a light check jacket - and clutching his favourite pipe - Bing flew in from his California home on one of his rare visits to unveil a project which could cause a major shake-up in show business.

Bing, 69 and looking 49, is putting a fair slice of his millions into a new kind of multi-sensory entertainment. It is being called "The New York Experience".

In a theatre which is undergoing complicated reconstruction, spectators will soon be able to see more of New York past and present than they could hope to see in a month of sightseeing and browsing in historical archives.

It will be permanently installed and present a showing every hour on the hour from 10 am each day to 10pm. The attack on the senses will include a streak of lightning which will flash across the audience and strike one of several screens with a shuddering crack. Later a fog will envelope the audience, and a huge machine under the auditorium will make the theatre rumble and shake as if an underground train were passing through.

Other shocks in store will come when we are surrounded by clouds, fire, storms, a sunrise and starlit nights. Some 30 still projectors and seven moving cameras will flash the images during a 55-minute session.

Bing himself confessed that he hardly knows one end of the screwdriver from the other. "But I believe in this project - just as I believe in the city."

So, Bing is still young enough to go for a good, modern idea. Sounds most interesting and revolutionary. I wonder if he DID get around to singing "Blue of the Night".....?

THE LATE FRANKLIN ENGELLMAN.

It was rather remiss of us not to record the passing a few months ago of the very popular BBC personality, Franklin Engellman, well-known as an announcer and presenter of various radio programmes, including "Down Your Way" which invariably included a fair number of Crosby record requests.

And "Jingles" - as he was popularly known - had a special claim to a niche in Crosby history for it was he who had what must have been the very pleasant and exciting task of being the first BBC announcer to introduce Bing "live".

This was in September, 1944, when the Second World War brought Bing to Britain for the very first time and Bing made his very first "in the flesh" broadcast from the BBC. And as most of our readers will surely have a taping of this historic moment, they will know that Franklin did his exciting announcement in great, and highly appropriate style: against the strains of "Blue of the Night" Franklin said, with obvious excitement:

"This is where a Master of Ceremonies becomes a dead loss. Everything that can be said about our guest has been said dozens of times. Now the band's glad he's here, I'm glad he's here...and I know you're glad he's here...and he IS here, BING CROSBY!"

There followed truly thunderous applause and as it died down Bing went straight into one of his big War-time hits.. "I'll Be Seeing You."

Personally, I well remember this broadcast - and how I was sitting on the edge of a chair, almost bursting with excitement that this incredible man, long known to us by records and films, and so disappointed that he had not, until then visited Britain, was now actually in London and singing to us from a BBC studio, or whatever was doing duty as a studio.

"Everything that can be said..." - and this was in 1944!

Today we're still finding new things to say about the Incomparable

BING CROSBY !

BLESS ME IF THE "DAILY EXPRESS" DIDN'T CARRY ANOTHER LITTLE PARAGRAPH ON MR. C. the very next day to the one already reported. Up-to-date items you may have missed, so here it is -

"BING CROSBY, on a rare trip to New York, has not been wasting his time or his money. Yesterday he had a profitable day at Acqueduct Race Course, backing a 3-1 winner (Tattoosie) and a 6-4 shot (Rotarian)." 28.6.73

Not an item of news of world-shaking importance: just evidence that most of Bing's moves are considered newsworthy. And further evidence, of course, that Bing continues to put into practice his ideas on the way of life for him in his semi-retired state: huntin', golfin', bettin' - and still a bit of singin' ! Long may he continue.

YOU MAY HAVE NOTICED THAT MANY APPRECIATION SOCIETY MAGAZINES, ESPECIALLY THOSE DEVOTED TO VINTAGE STARS, FILL THEIR MAGAZINES WITH REPRODUCTIONS OF ANCIENT ARTICLES AND OTHER STORIES ABOUT THE OBJECT OF THEIR DEVOTION. This is something we aim to avoid as far as possible: we get loads of vintage material, naturally, but apart from avoiding constant repetition, we like BING to be as original as possible. And surely one of the best ways of achieving this is to let our own members write the magazine! This they largely do. Take the following letter from MR. A. C. HOLMES, 33, Grange Hill, Edgware, Middlesex -

Thank you for the latest issue of BING. Needless to say, I have already "consumed" every word in it. I can only repeat my previous comment: wonderful, just wonderful. One can never have too much of Bing, either reading or listening - or looking, for that matter.

Many thanks also for "The A to Z of Bing Crosby". What memories it evokes indeed! Not only of all the marvellous records, incomparably sung, and the happening, or event, one associates with a particular song, but where films are involved, of these too. Memories of Bing sitting on a roof-top wall high above New York singing "If I Had My Way" to little Gloria Jean - quite unforgettable; of Bing singing baby Sandy to sleep in "East Side of Heaven" with the title song and "That Sly Old Gentleman"; of "Paris Honeymoon" and "I Have Eyes" sung over the telephone to Shirley Ross; of the boys' choir and "Silent Night" in "Going My Way"; and many, many, others. What a feature of peerless singing! That is what real ENTERTAINMENT is all about.

A few weeks ago I obtained a couple of cassette tapes from Bob Roberts featuring Bing and his Philco Radio Shows. I left the choice to Bob, of course, and he certainly sent me a couple of good ones: though, of course, to us they must all be good, surely! These are of songs I don't possess on record - Bing warbling some good stuff with Bob Hope, Dorothy Lamour and Al Jolson among the guests they are first rate. I have also written to Dave Carey's Swing Shop, Streatham, for the Italian LP of Bing and Louis Armstrong mentioned in the current (last) issue of BING. This must be something new as it contains songs from Bing's radio shows, and I'm looking forward very much to its arrival, as you can imagine. I would not have known of this but for the magazine. I wonder how I have existed all these years without the ICC!!!

You mentioned in the Christmas issue of BING that a photograph was being sent to each member, at the latest with the next issue. I'm sorry to have to worry you Reg, but I have not received mine. Was I too late for one? I would certainly like a photograph if you have a spare.

I have one real photograph of Bing, this dating from 1943, and it occupies pride of place in an expen[illegible] frame (as it deserves) on one of the walls of the drawing room. The story behind this is that a Navy friend and I, both staunch admirers of the great man, wrote to him while we were training in Scotland and he replied, sending an autographed photograph and a very nice letter telling us the title of his latest film - "Dixie" - and in addition, that he was then working on "Going My Way". That letter, of course, as well as the photograph, is one of my most treasured possessions. Who else, I wonder, would have taken the trouble to write personally to an English sailor. What a man!

(Cont over

Thank you, Reg, for your offer to type the whole of CALL ME LUCKY in the magazine in instalments, but luckily, I have a copy of this. I must get down to reading it again for about the seventh time - must be all of three years since I last read it.

I sincerely hope I haven't bored you, but Bing is my favourite subject. I'll bet you never guessed!! and I could go on writing and talking on that subject ad infinitum - let's hope I've spelt that correctly!

By the way, I've availed myself of the opportunity of publicising the ICC a little. My blazer is now adorned with the ICC badge and I also have the Circle tie. Both very good value, and the design is terrific.

An excellent example of how our members help to write the magazine. I like Arthur's - yes, its Arthur - point about the evoking of memories. That is indeed part of the treasury of Crosbyana - such an incredible career, linking so many media such as radio, records and films, giving not only wonderful songs and the singing of them, but the host of recollections they bring back.

Regarding the glossy pictures of Bing, the supply of these prints varied but with this issue EVERYONE should have received a copy, that is, of course, if they hadn't received it earlier! If you have NOT received one please write to me - Reg Bristo - and you will get it by return of post.

Anyone who has had one - with the compliments of the ICC naturally - but would like another, or more, they can be supplied at 15p each post paid.

We're down to the last half-dozen copies of "The A to Z of Bing Crosby" now - this is the alphabetical list of Bing's songs, musical accompanists, and other artists he has appeared with on record. As far as I can see, all members now have this. In case there are any "stragglers" - there are half-a-dozen left! £1 post paid, to me again.

Arthur Holmes did send me, in addition, an excellent 1943 publication which gave an excellent story - and several pictures - of Bing, and I intend to break the rule of not re-printing old articles in the next issue by including it.

I'M SURE MR. HOLMES WILL SEE - IN THIS ISSUE - THAT BING IS STILL EXTREMELY COURTEOUS IN REPLYING TO LETTERS, 30 YEARS AFTER HE WROTE THAT CHARMING LETTER TO HIM... enclosing the photograph that still adorns Arthur's drawing-room. Its a nice thought.

IT IS A MATTER OF MUCH REGRET THAT THIS ISSUE REACHES YOU CONSIDERABLY LATER THAN WAS INTENDED. ALL THE MATERIAL HAD BEEN PREPARED, ENVELOPES ADDRESSED & STAMPED AND ALL WAS SET FOR PROMPT ISSUE. A REPUTABLE - at least, that is what it claimed itself to be - FIRM UNDERTOOK SERVICING OF OUR ELECTRIC DUPLICATOR AND AS IS NOT, ALAS, UNUSUAL THESE DAYS IT HAS LED TO UNBELIEVABLE PROCRASTINATION ON THEIR PART. NEEDLESS TO SAY, THIS FIRM WILL NOT BE CALLED UPON AGAIN: AND HAPPILY, SERVICING IS ONLY RARELY REQUIRED. NOT OUR FAULT, BUT NEVERTHELESS, OUR SINCERE REGRETS FOR THE DELAY AND DISAPPOINTMENT. ALL THOSE WHO HAVE WRITTEN IN PUZZLEMENT WILL THUS LEARN THE REASON FOR THE UNFORTUNATE DELAY.

THE LEGEND ON BING'S RECORD LABELS:

BING CROSBY NO 19

ACCOMPANIED BY - - - - -

THE JAZZ MEN!

Previously in this series:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.
5. Vic Schoen.
6. Gus Arnheim.
7. The Dorsey Bros.
8. Jimmie Grier.
9. Bob Crosby.
10. Lennie Hayton.
11. Georgie Stoll.
12. Billy May.
13. The McIntires: Dick & Lani : and Harry Owens.
14. Perry Botkin.
15. Russ Morgan.
16. Helen Crawford; Eddie Dunstedter & un-named organ accompanists.
17. Joseph Lilley.
18. Bill Justis and Nelson Riddle.

1. Buddy Bregman.
2. Eddie Condon.
3. Duke Ellington.
4. Lionel Hampton.
5. Woody Herman.
6. Bob Scobey.
7. Jack Teagarden.
8. Joe Venuti.
9. Count Basie.

What's a bold, even dangerous, description - The Jazz Men. Nothing is more calculated to stir up controversy than definitions of Jazz. There are so many schools of thought regarding this elusive subject that I wouldn't dare to classify the exponents of jazz. No fear. All I HAVE done is to include in this series of Bing's musical accompanists the names of musical directors who are, fairly universally, recognised as pillars in the jazz world. I'm not even declaring that Bing sings jazz on these records: everyone, once more, has his own opinions - his or hers - on when Bing sings jazz or, indeed, whether he ever did. This inclusion in the "Bing Accompanied...." series does nothing more than, under the general heading of The Jazz Men, list those acknowledged exponents of - jazz! Whatever it is.

It will instantly be argued that Bing's records, or some of them, with brother Bob's orchestra, or with the Dorsey Bros, or with Vic Schoen and so on should be included in "Jazz records". The reason they are not, of course, is because Bing's records with those illustrious leaders have already been dealt with in this series.

When I analysed Bing's recordings for this feature I made a very, very, startling discovery! Although Bing was associated with a certain gentleman of jazz seemingly all through his career, he sang many duets with him, he was on records where this gentleman played a lot of authentic jazz (everyone's agreed on that at least!), he appeared in films with him - the rather surprising fact is that Bing never made a record with LOUIS ARMSTRONG AND HIS BAND, any of his bands, his All-Stars, or any other combination directed by Satchmo! Don't you find that surprising? I certainly do - and something I'd never realised until, as I say, I researched for this feature.

You may feel constrained to point to "Now You Has Jazz", that truly virtuosi performance from both Bing and Louis, and on which Louis and his All-Stars certainly played; but, the official record accompanist was indubitably Johnny Green and his MGM Orchestra. So, it remains a fact that Bing made no records with Louis Armstrong and his Band, or any other combination. It thus makes Louis a startling omission from this list of accompanying jazz-men.

Of the others, there will be many to put a question mark against Buddy Bregman; I am doubtful myself, to be truthful. His only record-association with Bing was, of course, on the very controversial Best of Bing Crosby album, though it has been issued under other titles - the first being Bing Sings while Bregman Swings. The album, as you will know, is in the rather pretentious, brash, unfeeling "modern big band style" which, clearly, some love and others hate. On this particular album, I have long been on record as being definitely in the latter category.

Eddie Condon earned his biggest reputation, I believe I am correct in saying, when after a long career of jazz and commercial dance music, he was involved with some sensational jam-sessions that were held regularly in America during the Second World War and became famous that everybody who was anybody eventually played with him. They would "drop in" as and when they could and thus create truly well-named "jam sessions". This was a brief record encounter for Bing.

Duke Ellington - an even briefer association, and everyone, but everyone knows about the Duke, the most enduring of all the famous jazz leaders, apart from being an accepted, and really gifted composer in many fields. Bing's recording, two takes at least, have been of absorbing interesting to Crosby/jazz addicts ever since they were made. There is some mystery about the other title, "Three Little Words" - and by one of those oddities, it is a record I cannot recollect ever hearing, leave alone possessing.

A brief acquaintance too, for Lionel Hampton, the legendary figure who played "vibes" (vibraphone) for so many Goodman sessions before setting up on his own distinguished career - and turned that unlikely instrument into an authentic jazz medium, at least, in, or rather under, his own hands!

Woody Herman is still around today, still a big name, still tours Britain as well as America and other countries; has called his bands successive "Herds" and will forever be identified with at least one glorious number - "Woodchoppers' Ball". As a matter of fact, the surprising thing about this list of jazzmen who accompanied Bing is that so many of them are still around, still active, still prominent! Of the nine, Eddie Condon and Bob Scobey have passed away - Bob at an early age - but the others, many of them in the 'seventies are still working with distinction.

Bob Scobey was responsible for one of Bing's pleasantest albums of what might be called "recent" years, with his Frisco Jazz Band, providing a sort of cultured Dixieland music. The album concerned is, of course, "Bing with a Beat" - and I always get the impression, listening to it, that here Bing was really happy working with such a combination. Bob played trumpet - and in his band was another long-standing musical associate of Bing in the person of Matty Matlock playing clarinet. Jack Teagarden and Joe Venuti are in the same category of "long-standing associates" and legendary figures themselves.

Count Basie - well, the Count and Bing have only just produced their modern album which has already been thoroughly discussed, and needs no further comment except to remark that the Count is indeed a remarkable leader who has led a series of remarkable bands playing in a stupendously efficient manner - whether you particularly like the style or not.

Bing and the Jazz Men on commercial record. As I've said, it is certain that Bing made records in the jazz idiom with other bandleaders even though those leaders did not, in the normal course of events, pretend to be jazz men. Another important omission you will remark upon is that of the King of Swing - the immortal Benny Goodman. Whether or not they even recorded together is still the subject of much debate and argument. (Cont

Both Bing and Benny are on record as declaring they "must" have recorded together - but no-one has come up with concrete evidence that they did, and certainly there are no records with Benny Goodman and his Orchestra, his Trio, Quartet or other Goodman combination.

The following are the records Bing has made with these Jazz Men:

BUDDY BREGMAN AND HIS ORCHESTRA:

No.	Title.	Rec'g Date.	Remarks.
1.	The Blue Room.	11.6.56	BING SINGS WHILE BREGMAN SWINGS. ALBUM.
2.	Jeepers Creepers.	"	
3.	I've Got Five Dollars.	"	
4.	'Deed I do.	"	
5.	The Song is You.	"	
6.	Nice Work if You Can Get It.	"	
7.	They All Laughed.	12.6.56	
8.	Heat Wave.	"	
9.	September in the Rain.	"	
10.	Cheek to Cheek.	"	
11.	Have You Met Miss Jones?	"	
12.	Mountain Greenery.	"	

EDDIE CONDON & HIS ORCHESTRA:

1.	Blue.	16.1.46	
2.	After You've Gone.	"	
3.	Personality.	"	

DUKE ELLINGTON & HIS ORCHESTRA:

1.	Three Little Words.	26.8.30.	
2.	St. Louis Blues.	"	

LIONEL HAMPTON AND HIS ORCHESTRA:

1.	Pinetop's Boogie	21.1.46	
2.	On The Sunny Side of the Street.	"	

WOODY HERMAN & HIS ORCHESTRA:

1.	Let's All Meet at my House.	30.7.41	With Woody Herman and Muriel Lane
2.	Humpty-Dumpty Heart.	"	
3.	The Whistler's Mother-In-Law.	"	With Muriel Lane.
4.	I Ain't Got Nobody.	"	
5.	I Want My Mama (Mama Yo Quiero)	18.1.42	With the Woodchoppers.
6.	Deep in the Heart of Texas.	"	
7.	I'm Thinking Tonight of my Blue Eyes	"	

JACK TEAGARDEN & HIS ORCHESTRA:

1.	The Waiter and the Porter and the Upstairs Maid.	26.5.41.	With Mary Martin and Jack Teagarden
2.	The Birth of the Blues.	"	

BOB SCOBEY & HIS FRISCO JAZZ BAND:

1.	Dream a Little Dream of Me.	19.2.57	
2.	Some Sunny Day.	"	
3.	I'm Gonna Sit Right Down and Write Myself a Letter.	"	
4.	Tell Me.	"	BING WITH A BEAT ALBUM
5.	Exactly Like You.	"	
6.	Let A Smile Be Your Umbrella.	"	
7.	Mama Loves Papa.	20.2.57	
8.	Down Among the Sheltering Palms.	"	
9.	Last Night on the Back Porch.	"	
10.	Along the Road to Waikiki.	"	
11.	Whispering.	"	
12.	Mack the Knife.	"	

JOE VENUTI AND HIS ORCHESTRA:

1.	Ciribiribin.	20.9.39	With the Andrews Sisters.
2.	Yodellin' Jive.	"	" " " "
			(A small surprise here for all those who thought Bing's records with the Sisters were ALL accompanied by Vic Schoen.)

COUNT BASIE AND HIS ORCHESTRA:-

1.	Gentle On My Mind.		BING 'N' BASIE ALBUM: Recorded 28, 29, February and 1 March, 1972 - Bing dubbing over pre-recorded accompaniments. No. 12 has not, so far, been issued. Readers are aware that because of some peculiar tax law in the States only eleven instead of twelve titles now appear on albums.
2.	Everything is Beautiful.		
3.	Gonna Build A Mountain.		
4.	Sunrise, Sunset.		
5.	Hangin' Loose.		
6.	All His Children.		
7.	Put Your Hand in the Hand.		
8.	Snowbird.		
9.	Little Green Apples.		
10.	Sugar Don't You Know.		
11.	Have a Nice Day.		
12.	If I Had a Hammer.		

The recording data in this series is culled, over the years and not all at once, from THE ROAD TO BING CROSBY discography; I'm grateful to the team of compilers for their permission to use it for this and other purposes.

In connection with this comprehensive discography, I have to give it as my opinion that a new edition in the NEAR future does not look a likely proposition. However, as John has announced, a new Mini-Discography is being prepared and this should suit most members. It is only called "Mini" because, unlike the ROAD TO BING CROSBY epic, it does not include ALL the labels under which Bing's records have been issued in MOST of the countries of the world. This can often mean entries of upwards of a dozen entries for one song. But all the records are included, and will be, in the new edition.

AND FOR ALL THOSE WHO CANNOT GET ENOUGH DATA REGARDING BING'S SINGING, the following page offers a new project which should prove of great interest.

THE "CREMO" DIRECTORY

To all but the youngest of our readers, perhaps, "Cremo" was one of Bing's famous radio series; the following information has been received regarding a listing, or directory as it is being called, of all the songs Bing sang in the course of this notable. Larry F. Kiner, a long-time member of the ICC writes:

As you know, I've been working on the "CREMO DIRECTORY" for a long time now and at long last all the data is in and complete! I was fortunate enough to locate a complete set of the scripts and from that all the pieces have been put together.

I have made it up into a directory which is being printed (offset press, not mimeographed or xerox) and it will list all dates, songs; it will be indexed for song titles; a listing is included of songs "most sung" by Bing, comments from Larry Crosby, David Ross - and possibly Bing himself. Several illustrations will be included - and one is a real gem!

At any rate, it will be $2.50 post paid via surface mail anywhere. Airmail will naturally be higher, though I don't know actually how much as yet.

The directory will be available in September 1973! All 102 shows are accounted for and now we will ALL know the exact date of those three Cremo songs on tape that all of us have - amongst other things.

Below is an example of some of the data. The title underlined is the instrumental for that particular show.

I've put a lot of time and money into this project, as have many others on other Crosbyana projects and as you will expect, I hope enough collectors will buy one of the directories so that I'll at least break even. The size by the way will be 8½ x 11 inch paper.

LARRY F. KINER,
7554 132nd AVENUE N.E.
KIRKLAND, WASHINGTON 98033
UTD. STATES OF AMERICA.

The example Larry referred to:

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27 Jan. 1932 Wednesday. Pgm. 75	Just Friends. Thank You, Mr. Moon. Too Late. Love, You Funny Thing.
28 Jan. 1932 Thursday Pgm. 76	My Woman. Nobody's Sweetheart. Snuggled On Your Shoulder. Melody of Love.
29 Jan. 1932 Friday Pgm. 77	Now That I Have You. Kiss by Kiss. Underneath the Stars. When We're Alone.

and so on. This project is NOT an ICC one but nevertheless it is appreciated it should appeal to a lot of our readers. The current dollar rate is about one dollar to 40p, so $2.50 is about £1 - a reasonable enough price one would think for what is being offered. Write to Larry now.....

Larry Kiner is in a position to offer some exclusively American privately-sponsored albums; it is not our intention, ever, to turn BING into a catalogue of records. There are other publications which do this very adequately! Nevertheless, it does seem to me that there are records available which should be of interest to our readers, so I'm making what might be termed an exception.

Totem LP-1001 JACK TEAGARDEN - FRANK TRUMBAUER.
Radio Archives LP-1000 MY FRIEND IRMA/OUR MISS BROOKS.
" " LP-1001 PETER LORRE-MYSTERY IN THE AIR.
Blue & Gold LP 1: PHILCO RADIO TIME.
" " " " 2: " " "
" " " " 3: LUX RADIO THEATER.

Larry also supplies the new PELICAN LP-104 "BING/Soft Lights & Sweet Music" at $5.50 post paid in the States; $6.50 outside USA. (Once again readers, that works out at about £2.60p for us)

I would have preferred Larry to have told us more of the content of these LPs: however, he has quite a lot of albums available. For instance, he is promising a special listing of AL JOLSON material, and there is a big demand for such material here.

LATE: The Radio Archive LPs mentioned above except for the first one, provide radio plays with the people mentioned - spine-chillers - as you would expect in the case of Peter Lorre. The Teagarden/Trumbauer albums contains:

Dixie Lee; Fare Thee Well to Harlem; I'm So In Love With You; Basin St. Blues; Christmas Night in Harlem; Beale St. Blues; Wildcat; Bouncing Ball; F Blues; Nobody's Sweetheart; Bouncing Ball (again - this is the famous Trumbauer composition of course); Wabash Blues; Flight of the Haybag; I'm The Mayor of Alabam; The Old Man of the Mountain; and China Boy.

I MUST MAKE IT CLEAR THERE IS NO CROSBY CONTENT HERE. Purely for jazz buffs!

There is a host of Benny Goodman hitherto unpublished material too - and another album that took my eye was SINGING TROUBADOURS OF THE AIR - Dick Powell, the Mills Brothers, Gene Austin, Little Jack Little, Bing, Morton Downey, Gene Autry, Al Jolson, Donald Novis, Whispering Jack Smith, Buddy Clark, Cliff Edwards, Russ Columbo, Nick Lucas and others. This is Star-Tone ST. 206.

I should also add that I have heard none of these records; I print this in good faith from Larry and can only suggest if your interest has been aroused you write to him.

It goes without saying that the BBC Radio 2 Sunday afternoon series devoted to Bing is proving to be the most comprehensive biography of the Maestro ever presented. I know many of our readers have been in touch with the BBC - and our friend in Bilborogh, Nottingham - JOHN JACKSON went further. John suggested it would make an excellent set of LP records. Here is the reply he received:

Dear Mr. Jackson:

Thank you for your recent letter and for your kind remarks about our "Bing Crosby Story". We are delighted to know that you are enjoying this series so much, and your letter is a great encouragement to all concerned.

Although I understand there are no plans at present for a BBC LP based on this series, I am passing your letter to our Radio Enterprises Department so that they may see that you would welcome one.

Yours sincerely, Sheila Cundy
Programme Correspondence Section.

Its an excellent idea - and full marks to John for his suggestion. But obviously, the thorny question of Decca (and other) copyrights would enter into it as far as songs are concerned.

THE THORNY QUESTION OF PRIVATE I.C.C. ISSUES

One understands that copyright claims are necessary to avoid wholesale pirating and unethical use of material. The possibilities if one offends against these laws are truly terrifying when one considers the legal and financial resources against a private society such as the ICC. For that reason, our keen desire to make rare records - which cannot be obtained through the normal channels - available to our members has had, reluctantly, to be abandoned, as John has said.

We had just come to this sad decision when our erstwhile secretary, FRANK MURPHY came through, quite coincidentally, with a wonderful idea. An idea, indeed, which can provide us with a fascinating private LP and in which THE COPYRIGHT IS INVESTED IN EITHER FRANK HIMSELF, OR, US - THE ICC! Read Frank's letter:

"....I am in the process of preparing a master-tape - at the present time of 90 minutes duration - comprising numerous rare Crosby items: messages from Bing, rare radio snippets, including the tapes I did with Bing in London last year, and the interview with Count Basie in Newcastle last year. I should like to offer this tape to members of the ICC for members' benefit and interest, and also to assist the funds of the Circle....it will, of course, be of first class reproduction as I've just bought a new second recorder especially for the job....."

Well, I think that is a splendid idea of Frank's and I am very happy to not only publicise the project but give it our wholehearted approval. BUT, we would like to go further providing Frank is agreeable. And that is to make it, from the master-tape, an LP record! The 90 mins. duration Frank mentions could not of course all go on one album, so, it would have to be edited, if possible.

What do readers think? You must be thinking we are continually asking you to "vote" on this vexed question of an ICC-sponsored LP; equally, I am sure you will realise our difficulties. But what do you think? Would a tape as described by Frank suit you down to the ground; or do you like the idea of a long-playing record? Do you have a peference? More than that: DO YOU LIKE THE IDEA AT ALL?

If you will, in great numbers, let either myself (Reg Bristo) or Editor John know, we will quickly analyse your preferences and push on with the project. At the time of going to press we have to get Frank's reaction to the question of an LP record. It is known that while many readers are quite content with tape, others prefer the more tangible object of a record. Let us know, will you please? We will, of course, ensure there is musical content as well as the spoken word.

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FRANK MURPHY, INCIDENTALLY, HAS ACCEPTED THE ONEROUS TASK OF SENDING A TAPING OF THE BBC "BING CROSBY STORY" TO THE CROSBY OFFICE AS EACH INSTALMENT IS BROADCAST. THE BBC HAS, OF COURSE, ALSO UNDERTAKEN TO LET BING HAVE TAPES OF THE 13 PROGRAMMES BUT BY FRANK'S ACTION BING AND LARRY AND FAMILY WILL HEAR IT ALMOST AS WE DO.

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OUR DELAY IN APPEARANCE AT LEAST ENABLES US TO WELCOME OUR NEWEST MEMBER - FROM BERLIN! KLAUS HALM WROTE TO US JUST AS WE WERE "GOING TO PRESS". NICE TO HAVE YOU WITH US KLAUS!

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"BING": quarterly magazine of The International Crosby Circle. (C

Published & Produced by Reg Bristo, at 7, Greenmeadow Close, C W
(who will be pleased to hear from anyone with records by
Los Paraguayos to dispose of - incidentally!)

THE INCREDIBLE BONANZA CONTAINED IN THE

BING ON PELICAN ALBUM

Without any doubt at all, the most mysterious, the most sought-after, the most intriguing and certainly one of the most historic of Bing's recordings is SOUTHERN MEDLEY - a recording made by Paul Whiteman and his Concert Orchestra circa September 1929. It is probably safe to say, also, that there are many, many, Crosby addicts who are completely unaware of its existence. As you will see from the sleeve notes of the new Pelican album the only known **original copy of this** medley was found on a phonograph in the Smithsonian Institute in Washington DC and until now only a few fortunate **collectors** have had the opportunity to hear this rarest of Bing's recordings.

I have heard this SOUTHERN MEDLEY - and I can assure you that I was amazed when I heard the story of it. Though amazed is perhaps too mild a word! I had the pleasure of hearing a taping of this recording at the home of one of Britain's leading collectors. I found it most impressive - and said I would love a dubbing, believing it to be a not unnatural request from one Crosby admirer to another.

Reluctantly, the collector told me he couldn't do it for me! And he went on to tell me how this incredible recording was discovered, as the sleeve notes say, in an Institute. It was temporarily purloined and copies made of it on tape: all recipients, who had to pay well for it, were actually required to give a pledge - a solemn pledge - not to pass it on to anyone else! Whatever one thinks of the ethics of this cloak-and-dagger story, the holders of these dubbings steadfastly held to their pledge.

Now, it is available to anyone - and a good job too. I've assured my readers on many occasions that I am no paragon of virtue, but I declare here and now that even had a chance of that taping came my way, I would have declined it rather than give that pledge. I think Crosby recordings should be available to everyone. I can, to an extent, understand that if a collector pays a lot of money to get a rarity, he may have justification in thinking "Why should I pass it on cheap - or for free, after spending so much money?" Fair enough: the only person I would blame is the one who starts this ransom business. For that's what it is, really.

But have no fears, you can get it now! Thanks to BOB ROBERTS, we can give not only the titles on this new Pelican album and recording data, but also the sleeve-notes themselves. The titles, once more, are:

Side One: My Pet. Paul Whiteman & his Orchestra. Vocal by the Rhythm Boys. Recorded 22.4.28

Face the Music Medley (a) Soft Lights and Sweet Music (b) On A Roof in Manhattan: Victor Young & his Orchestra, vocal by Bing Crosby, recorded 8.3.32

Muddy Waters - Paul Whiteman & his Orchestra, Vocal by Bing, recorded 7.3.27

Wistful & Blue - Paul Whiteman - duet Bing and Al Rinker, recorded 22.12.26

You Made the Night Too Long. Don Redman & his Orchestra - vocals by Bing and the Boswell Sisters, recorded 23/4/32 (note: this date is corrected to 13/4/32 by Bob Roberts)

I'm Whistlin', I'm Singin' - Irving Aaronson & his Commanders - Vocal by Bing - 5.7.34

Side Two: High Water - Paul Whiteman & his Concert Orchestra - Vocal by Bing; Recorded 28.2.28

Sunshine - Paul Whiteman & his Orchestra - Vocal Rhythm Boys; 13.2.28

Rose of Mandalay - Ipana Troubadours - Vocal by Bing ; 28.12.28

I'm In Love Again - Paul Whiteman & his Orchestra; vocals by Charlie Gaylord and the Rhythm Boys; recorded 20.6.27

(Here again, Bob Roberts corrects the sleeve to Take 3, May 9, 1927.

Street of Dreams: Bing Crosby with Orchestra; recorded 9.12.32.

SOUTHERN MEDLEY (a) Old Black Joe; (b) Old Kentucky Home; (c) Old Folks at Home: Paul Whiteman and his Concert Orchestra, c. Sept. 1929. Matrix unknown.

The ubiquitous Bob supplies the Matrix No as 91790-1.

THE SLEEVE NOTES:

"Of the four sides Bing made with the Ipana Troubadours, ROSE OF MANDALAY is the only one which has never been reissued before. Like many other records of this period, Bing's name does not appear on the original label. It would be at least another two years before radio and movies catapulted him to international fame, and a secure place on record labels.

"I'M IN LOVE AGAIN first appeared in the Greenwich Village Follies of 1924, sung by the Dolly Sisters. It seems to have had a revival three years later, for several recordings of it, including the one by Bing, were made in 1927. STREET OF DREAMS is the least dated of all the songs on this album. Bing sings in a straightforward manner, with none of his usual stylizing in evidence. (There follows the above quoted note about SOUTHERN MEDLEY.

"The selections on this album were all recorded between 1926 and 1934, the period when Bing's unique style was being perfected. Many of these recordings are quite rare, and all are presented on LP for the first time.

MY PET is one of three takes which Bing made with Paul Whiteman's orchestra. This particular take was not issued until the 1940's, a dozen years or more after it was recorded. Besides Bing's vocal, the recording features fine solo work by Bix Beiderbecke on cornet and Frankie Trumbauer on C-melody sax.

Surely the rarest of Bing's commercial records, the FACE THE MUSIC MEDLEY was taken off the market the same day it was issued for reasons which nobody remembers. Known copies of the original disc number less than fifty. MUDDY WATER, Bing's first recorded solo, is a typical up-tempo tune of the 1920's sung with confidence and a flare for the rhythm that would eventually change the whole style of popular singing.

Two months after joining Paul Whiteman, Crosby and Al Rinker made their first record with the Whiteman band, WISTFUL AND BLUE. Besides showing the boys as a smoothly developing vocal team, the recording features the talents of Joe Venuti on Vio[illegible] Eddie Lang on guitar. LORD YOU MADE THE NIGHT TOO LONG is another very [illegible]ord. This is the first time the entire selection has been issued on [illegible]P.

A unique find is an alternate take to the original master of I'M [illegible] I'M SINGIN' which has never been issued before. Bing exhibits [illegible] in this recording, several "boo-boo-boos" and his inimitable whi[illegible] late '20's Paul Whiteman was trying his hardest to create a seri[illegible] popular music. HIGH WATER is a good example of Whiteman's expe[illegible]

lines, and the result bears a slight resemblance to a symphonic tone poem. Crosby ends up singing in a range considerably higher than usual, and in a style usually identified with Al Jolson rather than with Bing.

SUNSHINE graphically illustrates Bing's emergence from the anonymity of being in the Rhythm Boys. He completely dominates the vocalizing, with Rinker and Barris serving as Bing's accompaniment."

Thus, the sleeve notes and we're grateful to Bob Roberts for obtaining the necessary permission to reproduce in full. It will be appreciated that with this album we get back to the grass roots of Crosbyana - of tremendous interest and containing the two rarest of all Crosby recordings. Incidentally, I am not quite certain what the note-writer intended to convey in his note on STREET OF DREAMS: certainly as it reads it can be construed as NOT complimentary to Bing - and I hardly believe he meant to convey that!

A record I feel everyone in the ICC will want - tho' as mentioned elsewhere in this issue, very young members must be prepared to expect "vocal refrains" and not full-length vocals. This is the historic Bing.

You will see earlier that Larry Kiner can supply this album, or specialist shops, or direct from the producers:

PELICAN RECORDS PO BOX 34732
LOS ANGELES, CALIFORNIA 90034
UNITED STATES OF AMERICA.

MANY LETTERS AND OTHER MATERIAL HAVE BEEN SHELVED IN ORDER TO MAKE ROOM FOR THIS MOST INTERESTING "PELICAN" NEWS.

OBITUARY: ARTHUR FREED, songwriter extraordinary has died at the age of 78. Song-writer and film musical pioneer. He commenced his career with Metro with the historic 1929 BROADWAY MELODY and went on to receive no fewer than 21 Academy Awards.

Arthur Freed composed many long-remembered songs, including most of the superb tunes (with Nacio Herb Brown) for Bing's GOING HOLLYWOOD - "Our Big Love Scene", "After Sundown", the happy "We'll Make Hay While The Sun Shines", "Beautiful Girl" - and the one and only "Temptation" which seems virtually indestructible. And rightly so!

Geo. Ramsden.

WELL, THAT'S IT. AGAIN OUR APOLOGIES FOR THE LATENESS IN APPEARANCE. MEMBERS WILL APPRECIATE THAT IT WAS BECAUSE OF SOMETHING OVER WHICH WE HAD LITTLE CONTROL AND EVERY EFFORT WILL BE MADE TO AVOID A RECURRENCE.

AS WE CLOSE UP THE ISSUE, MEMBERS EVERYWHERE SEEM AGOG FOR NEWS OF BING COMING [illegible] BRITAIN AGAIN THIS SUMMER/AUTUMN. THERE ARE GROUNDS FOR BELIEVING HE WILL - HIS GOLFING COMPETITION IN SCOTLAND IS CERTAIN TO DRAW HIM LIKE A [illegible] GOOD LUCK TO ALL THOSE WHO MANAGE TO GET A WORD WITH THE INCOMPARABLE

thanks for your continuing interest and support - oh, a happy
e're delighted to have re-established contact with many of our
uch as Keith Hyde and Tom Northrope - who we thought we had
reason "lost"! They will, we hope, re-establish their
interesting features in BING.